

WALLACE NUTTING



CATALOG
Seventh Edition

WALLACE NUTTING
46 PARK ST., FRAMINGHAM, MASSACHUSETTS

Copyright, 1927, 1928
BY WALLACE NUTTING

A
1815
NTH
1928

WALLACE NUTTING

Furniture

LOCATION OF STUDIO

Framingham is on the Boston & Albany, halfway from Worcester to Boston. Some express trains stop from the West, and from Hartford and New York.

There is also railway connection by the New Haven to Lowell, Fitchburg, Providence, and Cape Cod.

The Studio is only a block from the station, north, at 46 Park St. It is also the hub of six main motor spokes.

THE PRODUCTS

Consist of books, furniture, pictures, rugs, wrought iron, bed nets, and lecture slides, these last not for sale.

THE OBJECT

To provide a class of articles not elsewhere obtainable.

To be a fountain for perfect style with careful work, largely by hand.

These objects have been pursued until I can now

1. Furnish an entire house in any period up to 1780. The oak, pine, and maple up to 1700; the pine, maple, and walnut up to 1750; the mahogany up to the end of the best taste.
2. Rugs (hooked) of great size only, by Mariet G. Nutting, are unique.
3. Hardware, consisting of accurate copies for doors (hinges and latches); window fastenings (casements); fireplace utensils (200 sorts); sconces and other lighting fixtures (100 sorts).
4. Panels, mantels, and door heads.
5. Carving, elaborate or simple.
6. Pictures of ancient, quaint, or beautiful themes, old world and new, outdoors and in, castles, cathedrals, old houses, old rooms, landscapes, all in black and white or color, in any size or shape, framed or unframed. Special attention to decorative architectural pictures suitable for early styles in furniture.
7. Small or seasonal pictorial folders, calendars, etc., for gifts in great variety.
8. Illustration of estates, the interleaving of illustrations, enlargements, and coloring on order.
9. Consultation with owners or architects regarding the wall schemes of the earlier types.
10. Expert advice regarding furnishing or decorating in the richest or simplest manner.

11. Design and carrying out of fine early schemes for furnishing banks, clubs, hospitals, offices. Many public rooms may be seen. The furniture with my burned-in name is used by banks, etc., as a means of attracting the public.

12. Repair by expert knowledge, of antiques.

13. The series of lectures covering all periods of furniture and interiors. Three thousand subjects.

S T Y L E

I am informed, and can refer to high authorities in support of the statement that my furniture supplies the only examples for very many authentic styles. My sources of style are unprecedentedly large.

The finest secretary made in America went from my shop. So of highboys, lowboys, and other mahogany items.

Windsors of utmost beauty, wonderfully constructed, and of widest range, are here.

The earliest styles like oak cupboards and Pilgrim chairs were first done here, in reproduction.

Walnut chairs and cabinet work of the worthiest character and beauty.

Over eighty styles in chairs are done; thirty in beds, sixty in tables, twenty in chests and chests of drawers, twenty in cupboards, twenty in desks and secretaries.

Many small turned articles are made, our turning is hand work, most excellent, and work will be done to order.

C O N S T R U C T I O N

All cabinet work is hand fitted with deep mortise and tenon, and pinned. The work is famous for its quality. Its styles are copied everywhere, a little off shape; but its quality is unique.

Every bit of the work from raw lumber to packed product is done under one roof.

F I N I S H

The most usual finish is that found on old maple, pine, and oak; it is called amber.

Walnut is finished naturally, approaching old walnut.

Mahogany is done in the brown, rather than the reddish tone, agreeing with the Chippendale period.

Special finishes in any appropriate color at the same rate, but sometimes subject to greater delay.

Maple chairs may be done in black; Windsors in green or black, and both in old red, yellow (children's especially), or Vandyke brown, which last is bad, however, and customers, when they learn more of old types, usually repent the doing of maple or pine in tasteless imitation of mahogany. That erroneous notion is going out.

Furniture will be highlighted on request, but contrary to advice. Under no circumstances will new woodwork be worn down. I am proud of the work and would no more think of doing such a thing than would an eighteenth-century maker. My work has often sold at auction at advanced prices.

Behind this work is the research of a generation, the material of several thousand antiques, and the pictures or drawn scales, and the fullest published works in America. "The Furniture Treasury," two volumes, 1500 pages, 5000 pictures, now nearing completion, will, I venture to think, be for a long time the basal reference work on the subject of furniture in America. Great expense, years of toil, fullest analysis, in this work, cover every aspect, including mirrors and clocks, with a completeness five times exceeding any other work on the theme.

This present catalog in your hands is the richest ever issued, of new correct furniture.

UNFINISHED FURNITURE

If necessary, but contrary to my advice, pieces not too large will be sold unfinished. But such furniture is liable to sudden swelling. I do not warrant it, and do not care to burn my name on it. Large cabinet pieces in old times nearly always checked or warped. Had they stood unfinished, the case would have been still worse. How seldom is an old maple top in good condition!

Seven coats of shallac or bees' wax is applied to all table leaves, *on both sides alike*; no work has less than five coats, even chairs. The finish enters largely into the expense. If I am satisfied that an unfinished piece will probably receive proper immediate attention, it will be sold at five per cent discount, though the cost of finishing approaches twenty per cent. But unfinished work is not encouraged.

Varnish only on order. Oil finish where required.

AMERICAN TYPES

Some English designs are followed in cabinet and chair work, and mirrors. For the most part my furniture is American in origin, and feeling.

ANTIQUES

Almost no pieces are shown, since my collection, by the generosity of Mr. J. P. Morgan, was given to the Hartford Atheneum, where it may be freely seen. Any antique bought is for copying. It is for sale.

TIME REQUIRED

Standard articles are usually in stock, in standard finish. A few, the safer so to treat, are reserved unfinished.

The rarest pieces may or may not be in stock. Usually two hundred patterns are on my floors; the third hundred is out or in making.

If the matter is left to me, the finest rooms, or entire dwellings can be supplied immediately. Special patterns, unless they follow the spirit of good design, will not be made. Orders can usually be executed for special pieces in two weeks to two months.

ESTIMATES

Careful schemes furnished, entirely worked out, and an order of any size completed, set up, and warranted, at any reasonable distance.

CHANGES AND CONDITIONS

This book contains pictures of three to four hundred articles. Every need is cared for through the Chippendale period. But lack of demand or increased demand may cause discontinuance of a style, or additions. But those objects shown are mostly classical; they do not change.

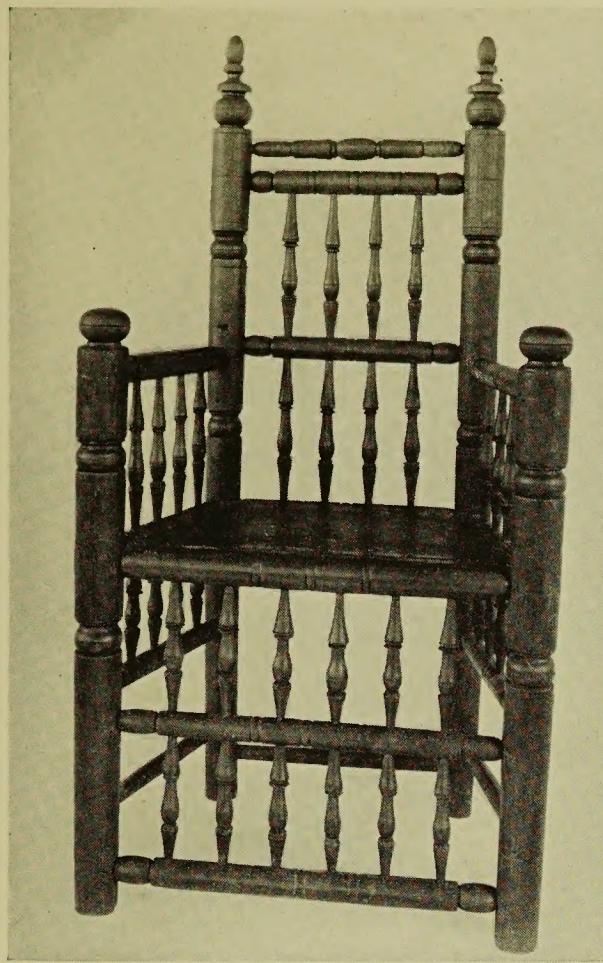
Prices, however, fluctuate; on some articles found to be made at a loss, they rise; on others, made in numbers, they decrease. I am not liable for change of price without notice, and all previous catalogs are canceled.

MENTION THE EDITION

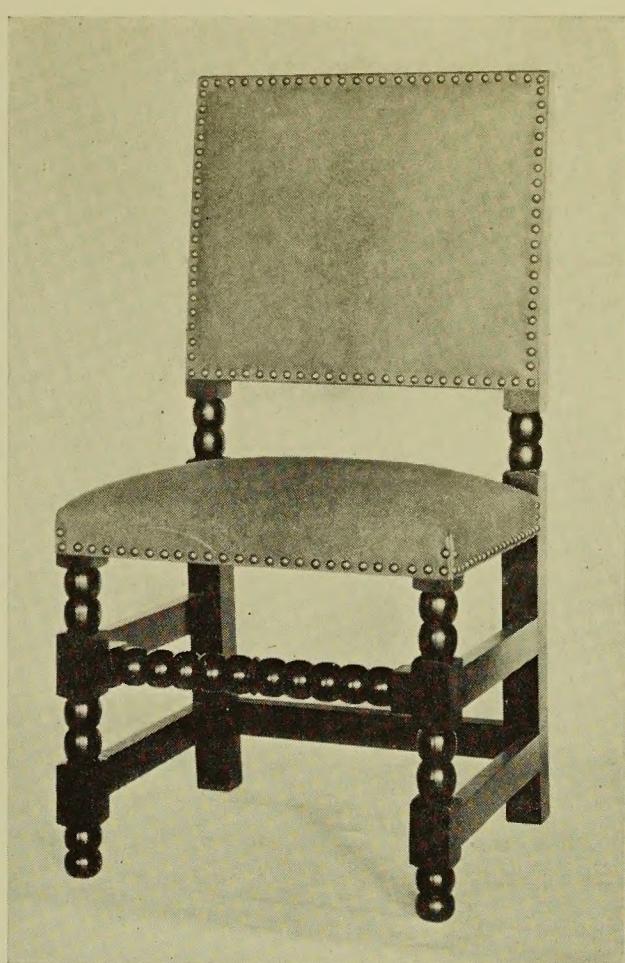
In ordering head your list "Seventh Edition," please.

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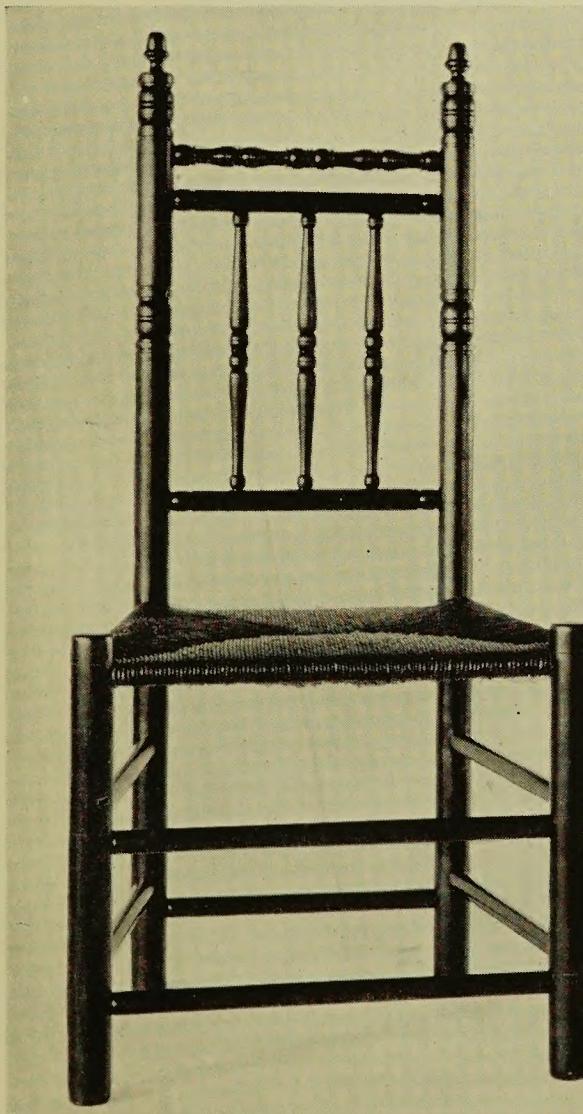
BEDS, pages 50-54	DRESSERS, pages 68-72
BENCHES, pages 18, 19	HAT RACKS, pages 10, 72
BOOKCASES, see dressers and secretaries	HIGHBOYS, pages 60-62
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	TABLES, pages 25-39



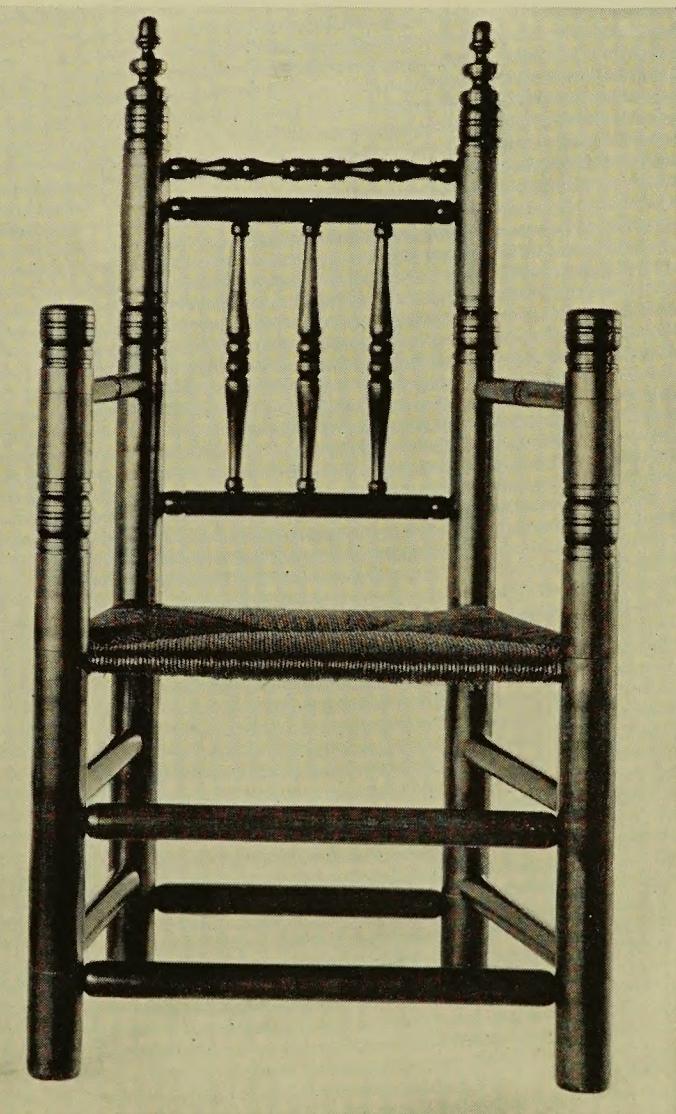
411 BREWSTER, MAPLE, $46\frac{1}{2}$ HIGH



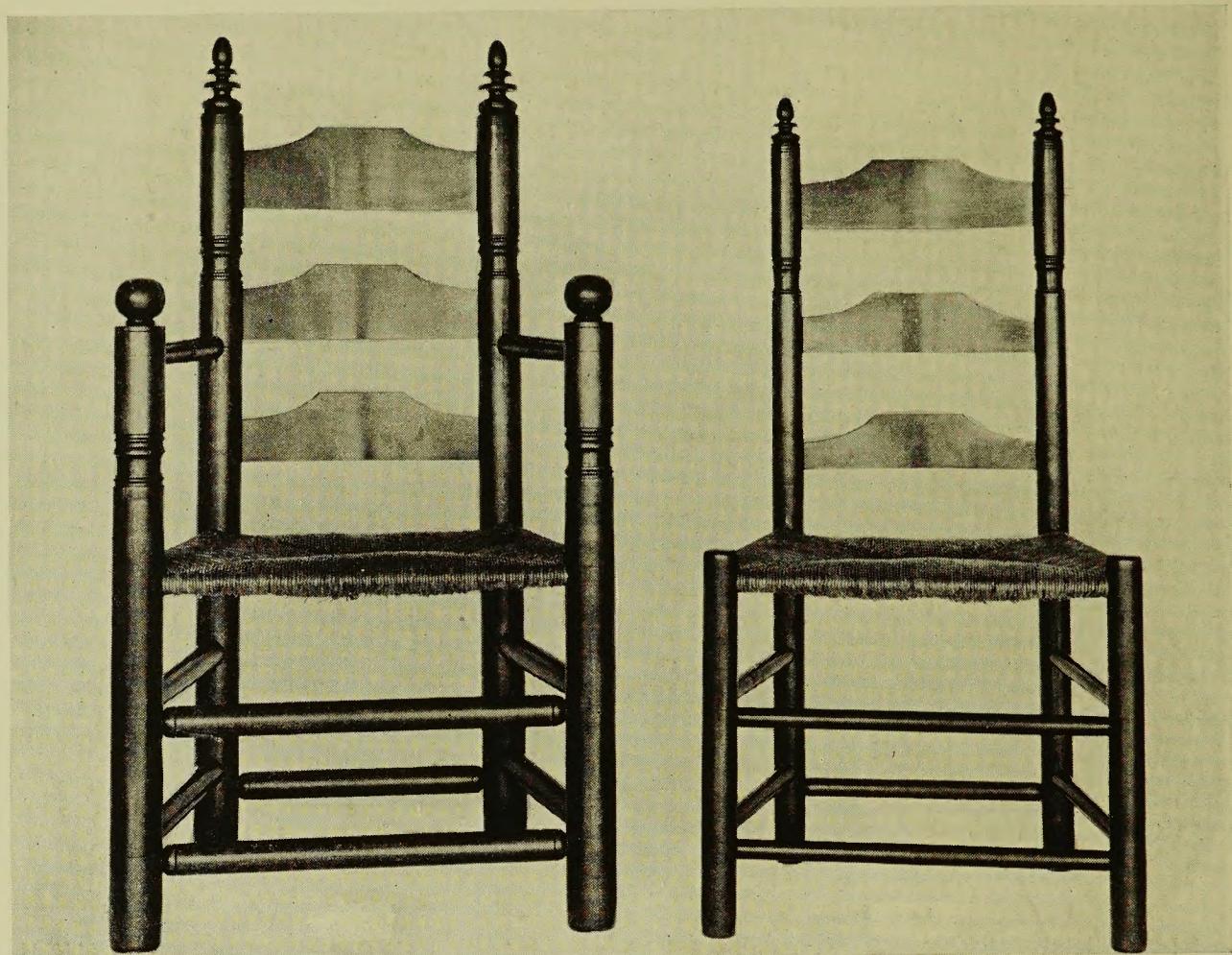
360 CROMWELLIAN, 39 HIGH



364 CARVER SIDE, 45 HIGH

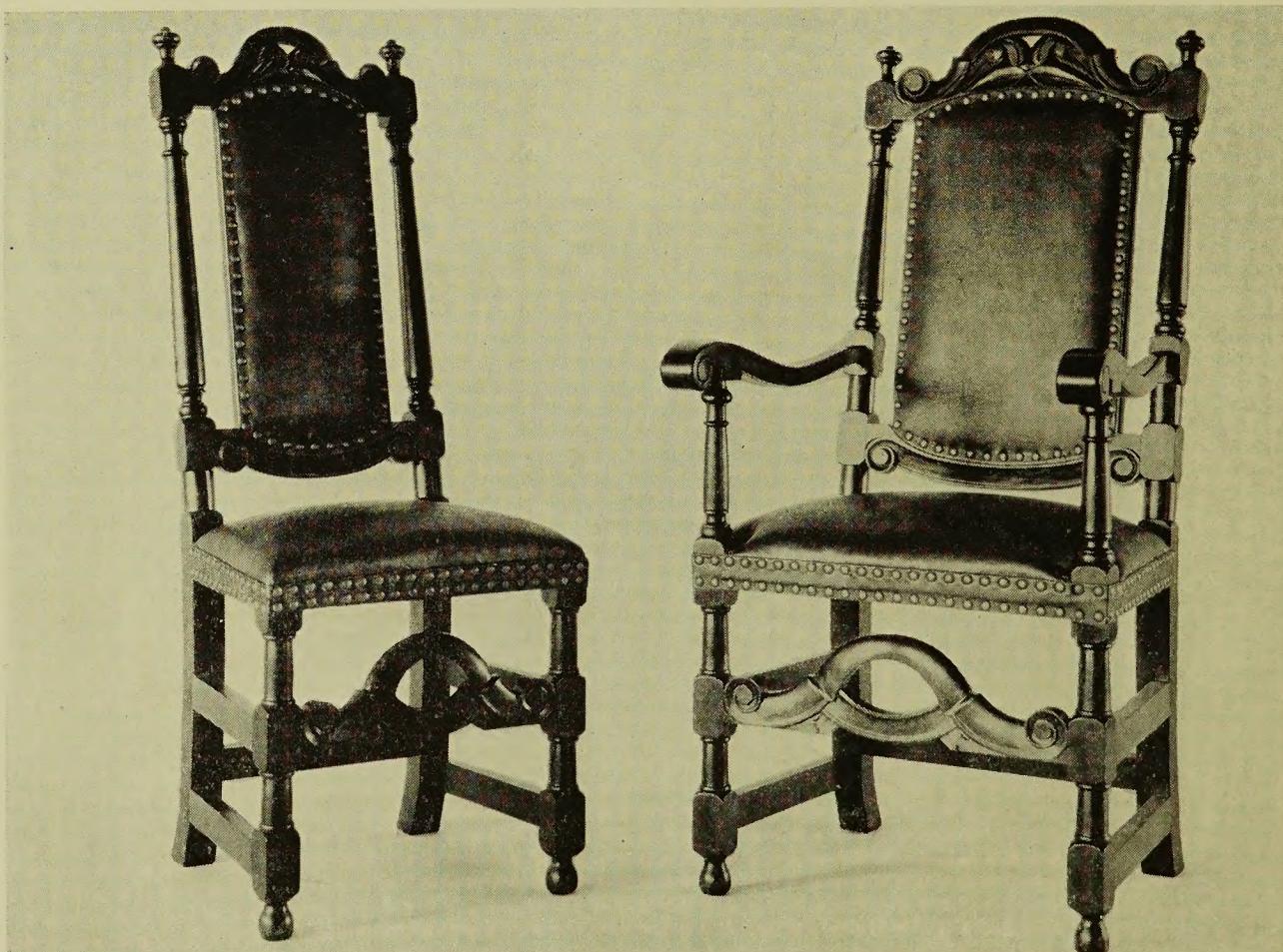


464 CARVER ARM, MAPLE, 47 HIGH



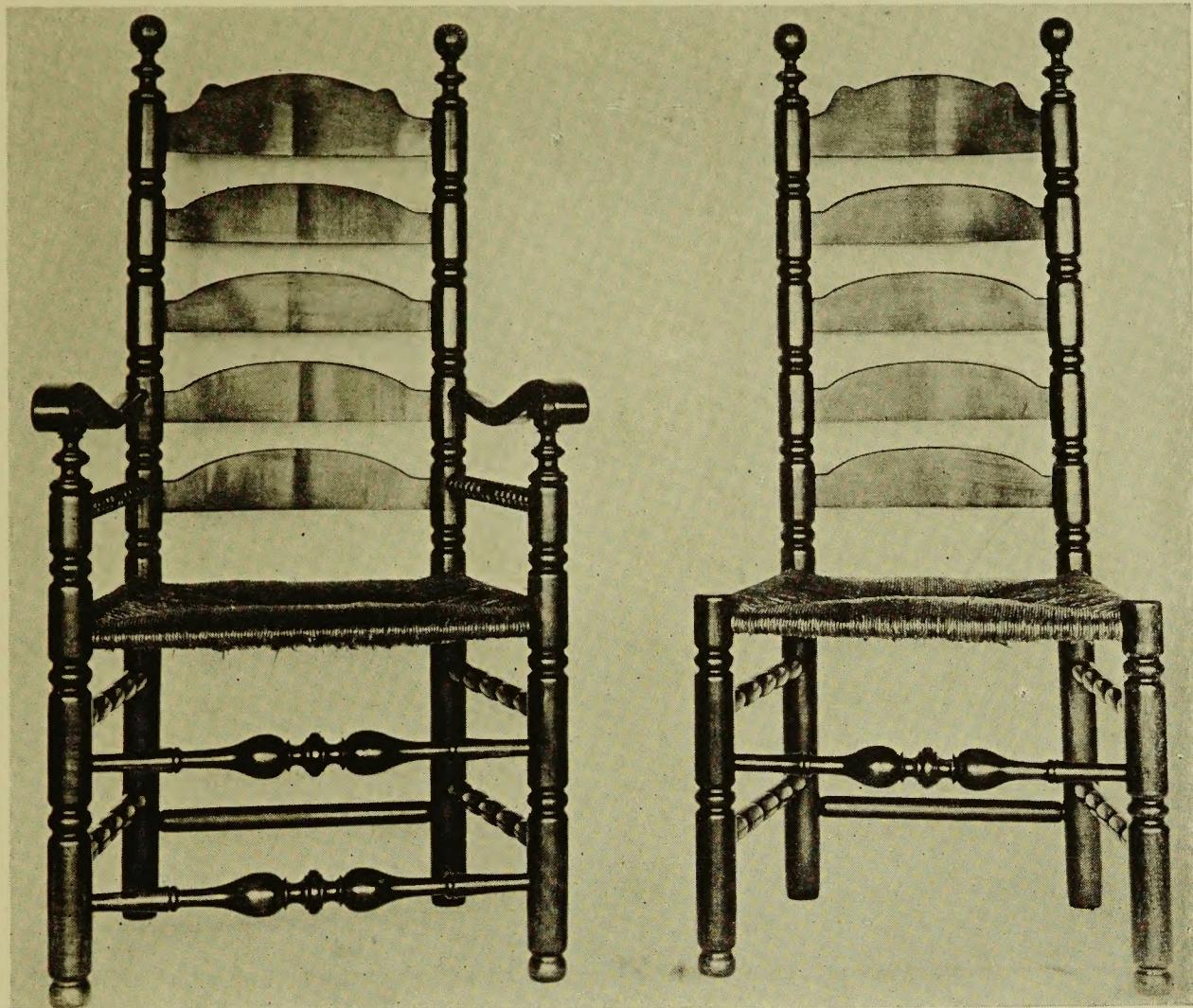
493 PILGRIM, MAPLE, 47 X 24 $\frac{3}{4}$

393 PILGRIM SIDE, 43 HIGH



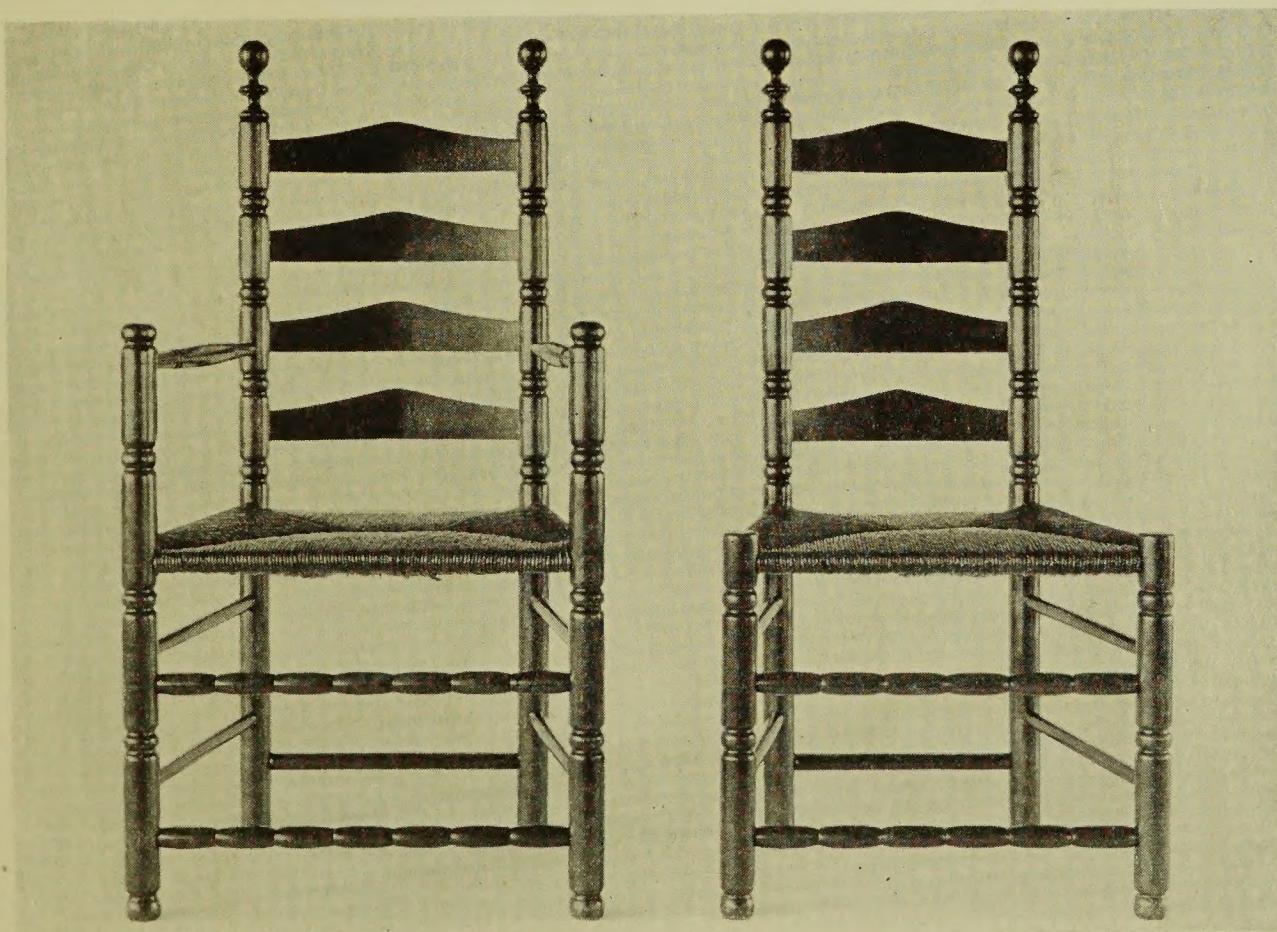
394 WALNUT SIDE, 46 HIGH

494 WALNUT ARM, 22 WIDE



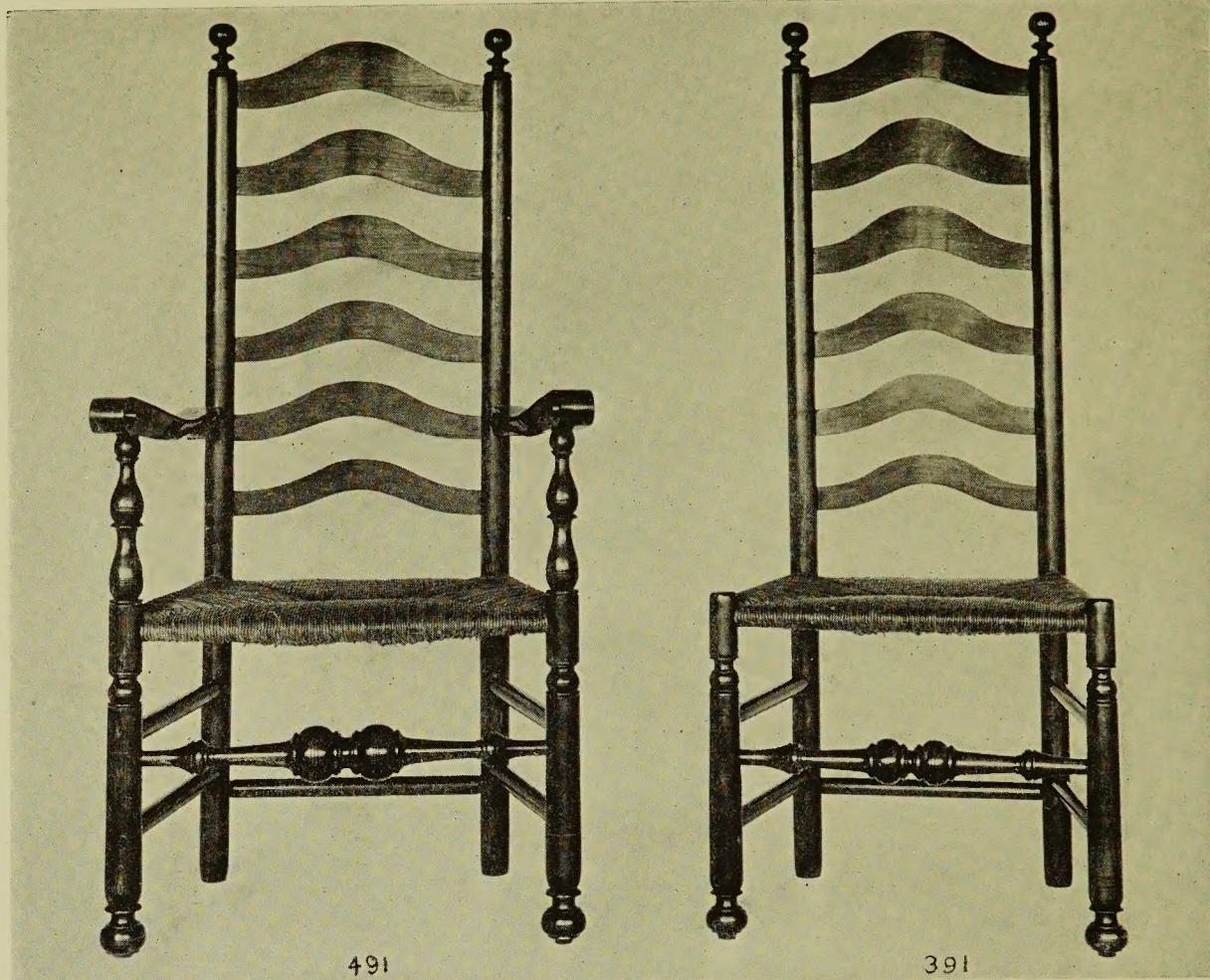
490 MAPLE, 50 HIGH

390 MAPLE, 50 HIGH



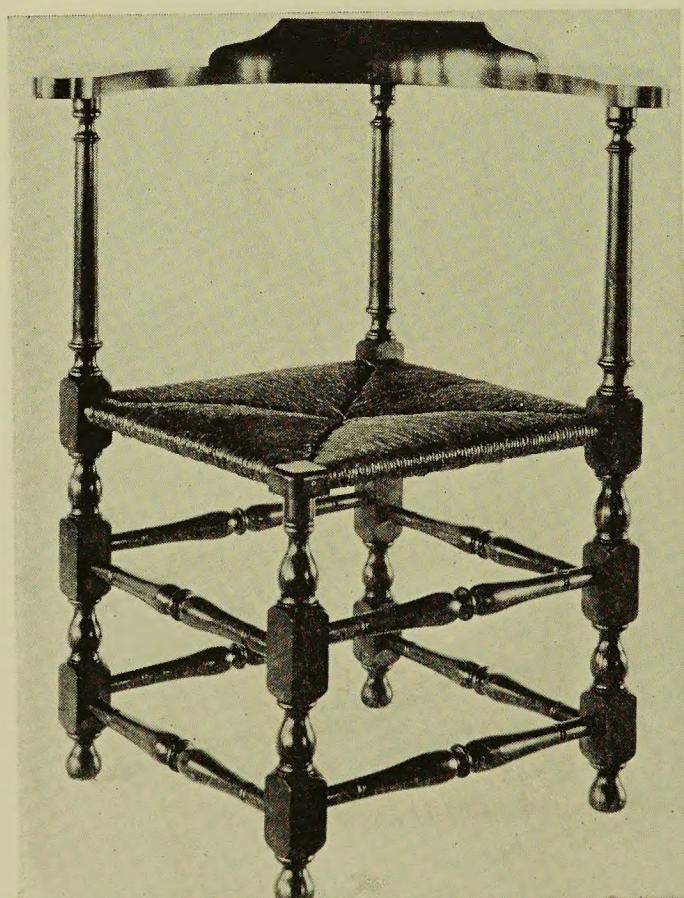
492 FOUR BACK, 44½ x 23½

392 FOUR BACK, SIDE, 44 HIGH

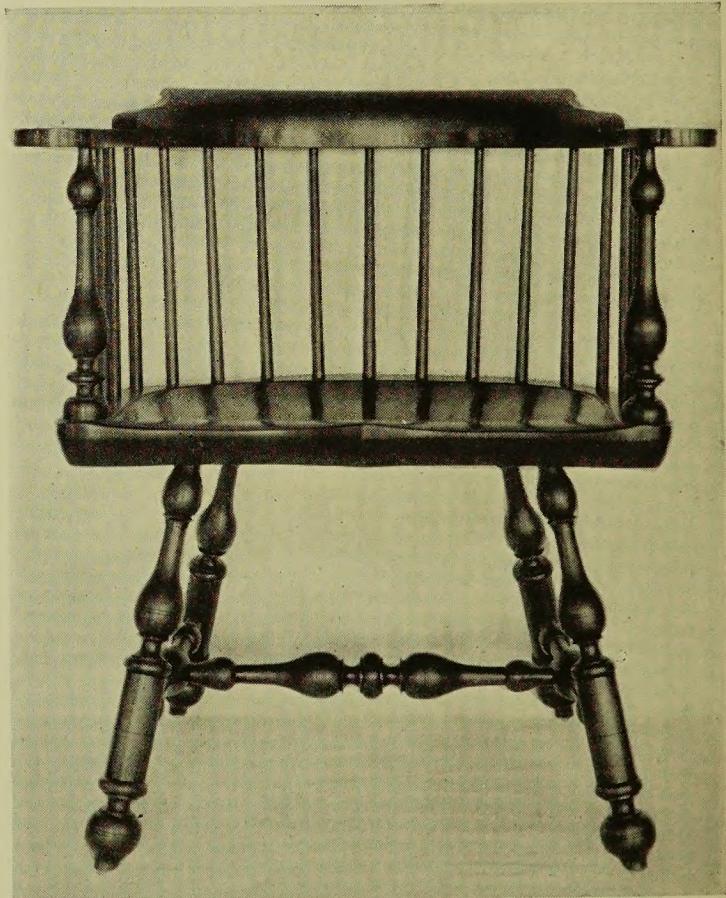


491 MAPLE, 53 HIGH

391 MAPLE, 53 HIGH



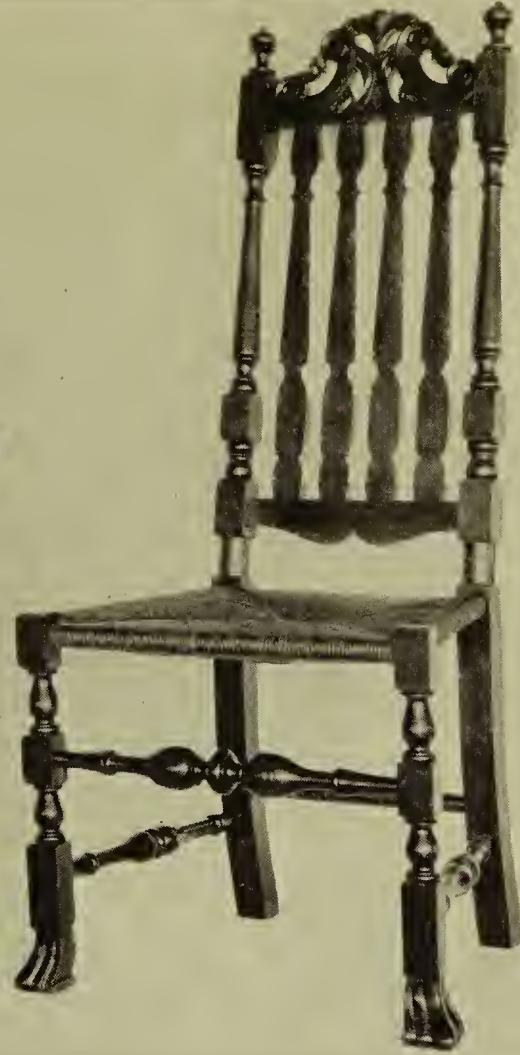
430 CORNER, MAPLE, $24\frac{1}{2}$ x $32\frac{1}{2}$



413 LOW BACK, ARM, 31 x 25 x 18



480 MAPLE, 50 HIGH



380 MAPLE, 50 HIGH



329 SWIVEL, 40 x 18 x 16 $\frac{3}{4}$



365 WILD ROSE, 45 HIGH



451 ARM IS 17 WIDE



24 COSTUMER, 67 HIGH



210

201

205

209



420 BOW BACK, 41 HIGH



301 39 HIGH



415 COMB BACK, 45 HIGH



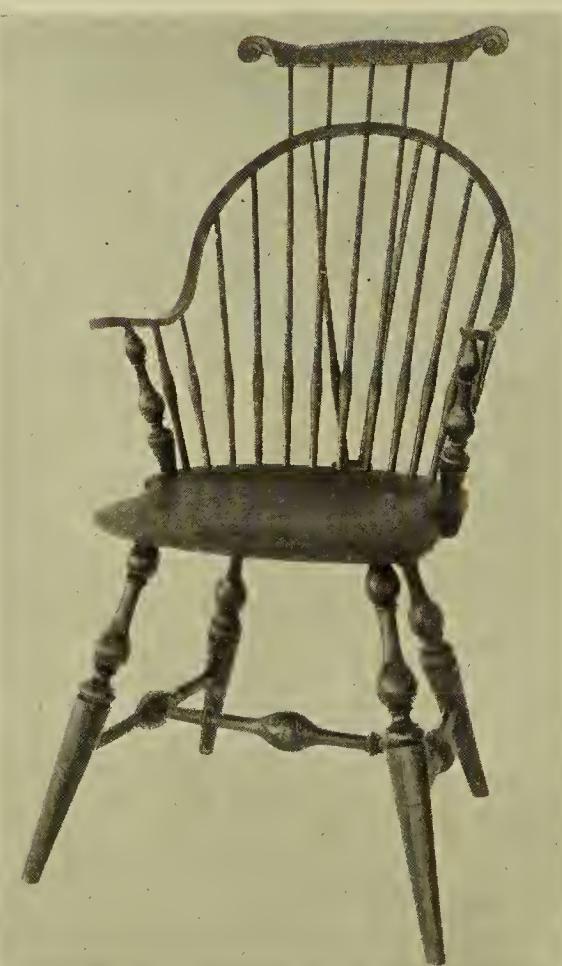
326 41 HIGH



401 LADY'S, 40 HIGH



407 LIGHT BACK, 44 HIGH
408 BOW BACK, 41 HIGH



402 LADY'S, 46 HIGH



333 44 HIGH



412 49 HIGH



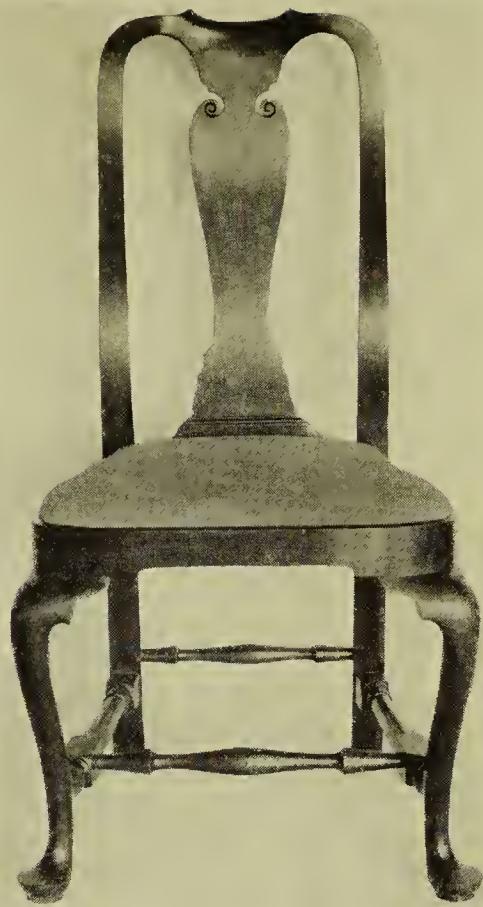
440 ARM, 48 HIGH, TABLE, 18 WIDE



421 49 HIGH



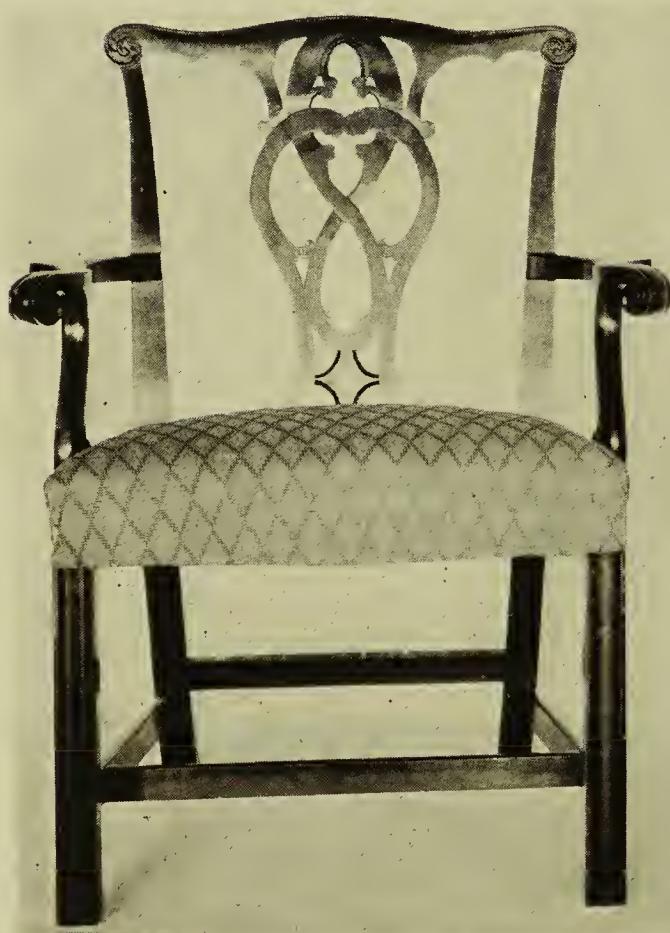
422 47 HIGH



398 WALNUT, $40\frac{1}{2} \times 19\frac{3}{4} \times 15\frac{1}{2}$



498 WALNUT, $40\frac{1}{2} \times 21\frac{1}{2} \times 17\frac{1}{2}$



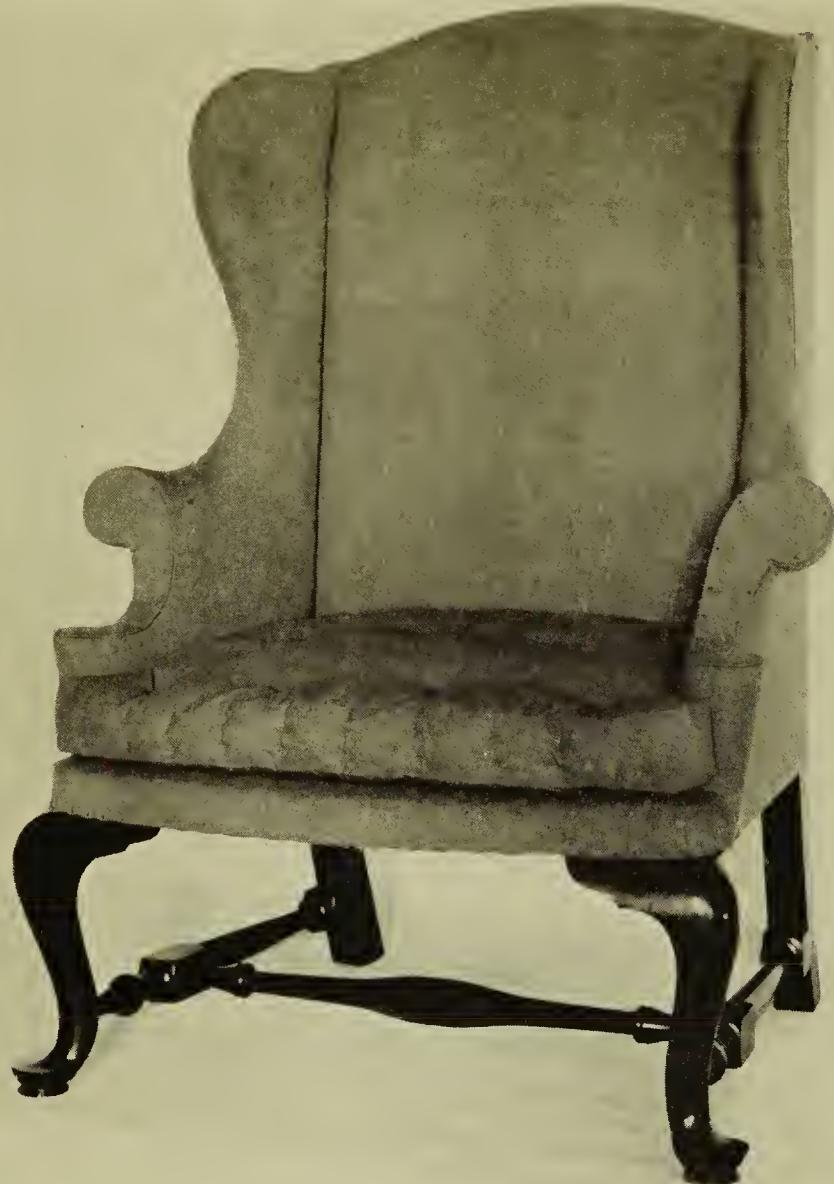
458 MAHOGANY, $37\frac{1}{2} \times 23 \times 18\frac{3}{4}$



358 MAHOGANY, $37\frac{1}{2} \times 21\frac{1}{2} \times 18\frac{1}{2}$



627 MAHOGANY, 46 HIGH
SCREEN, $18\frac{1}{2}$ x $15\frac{1}{2}$



465 WALNUT, FINE, 48 x $31\frac{1}{2}$ x 25



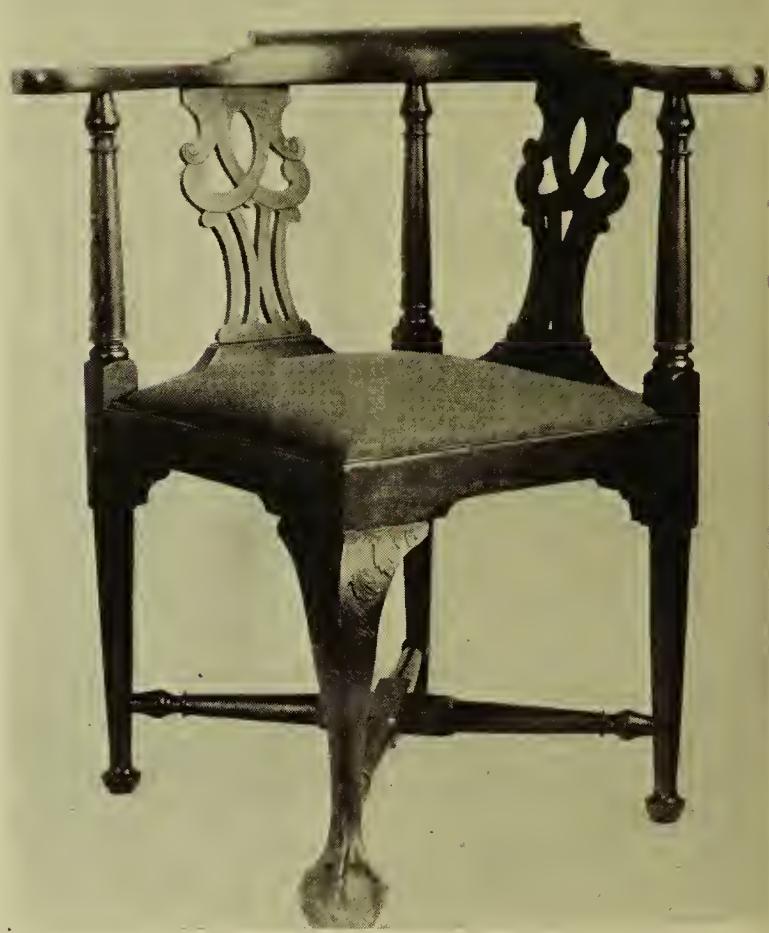
356 MAHOGANY, 39 x $23\frac{1}{2}$ x 17



456 MAHOGANY, 39 x 25 x $18\frac{1}{4}$



359 CARVED, SIDE, 459 ARM
362 PLAIN, SIDE, 462 ARM



496 CHIP. CORNER, $33\frac{1}{2}$ x 28, OR
KNEE CARVING OMITTED



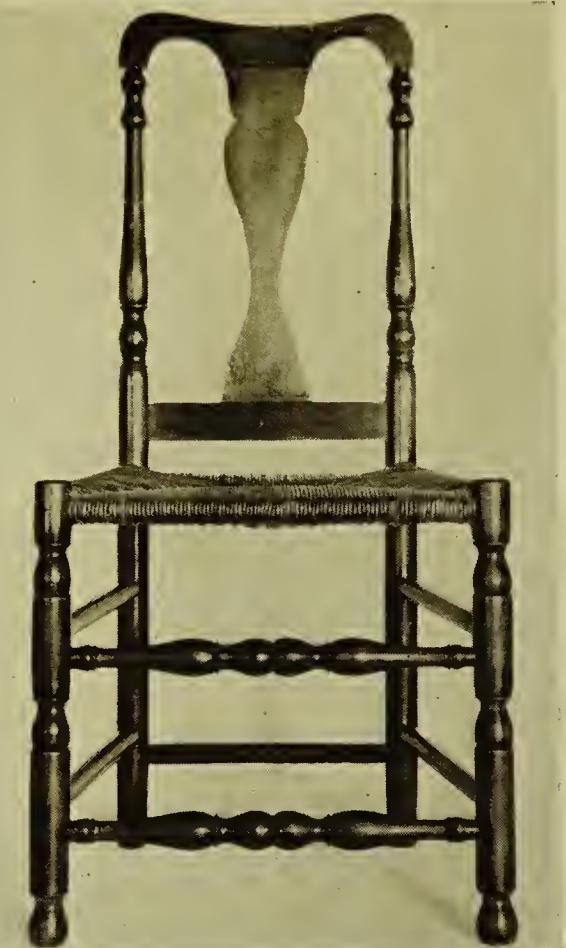
399 RAMPED BACK, SIDE
499 RAMPED BACK, ARM



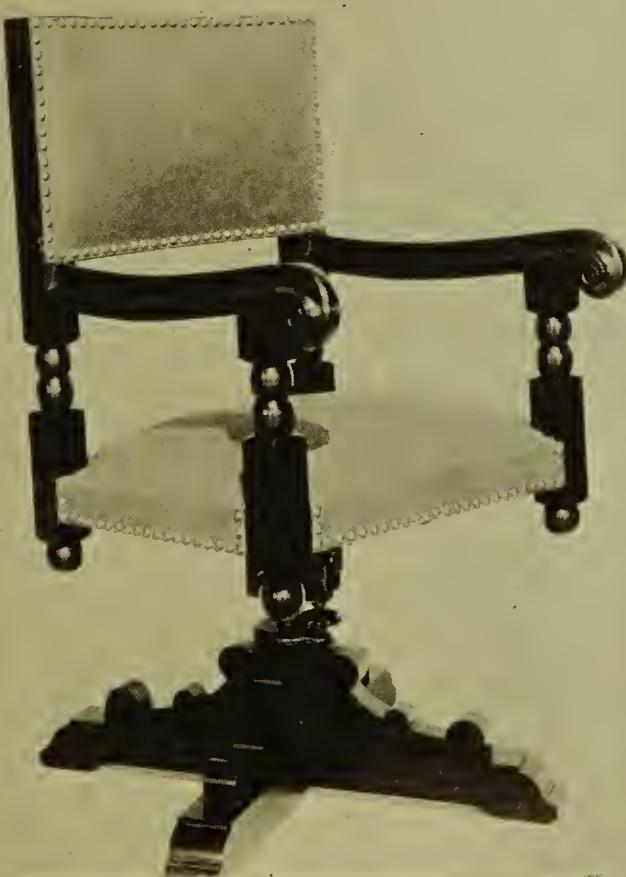
357 ALL CARVED (457 ARM)
MADE TO ORDER ONLY



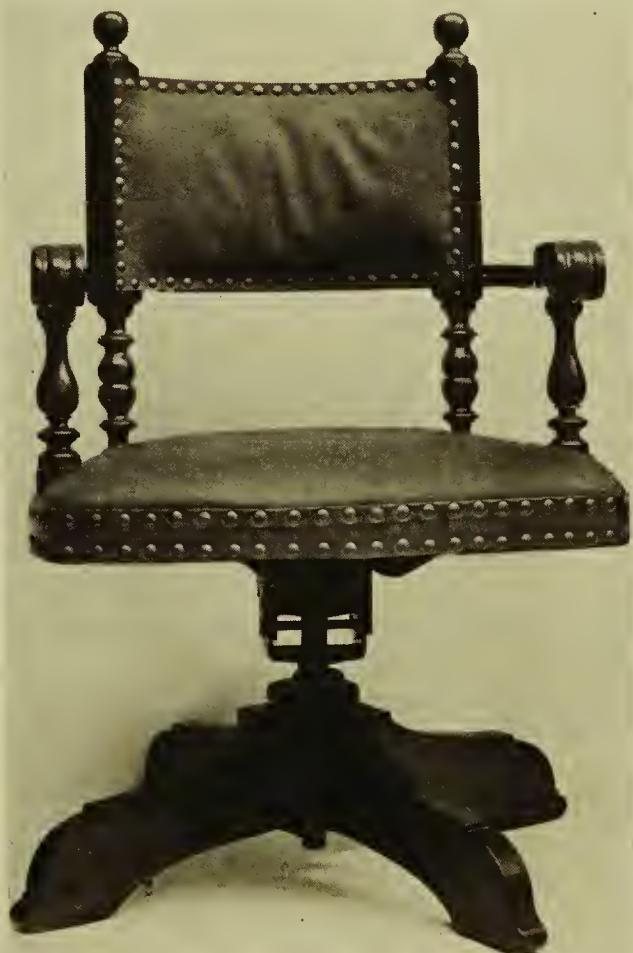
404 BABY'S HIGH
202 BABY'S LOW



361 DUTCH, 41 x 19½ x 15



484 PENSURST, 37 x 22 x 21½

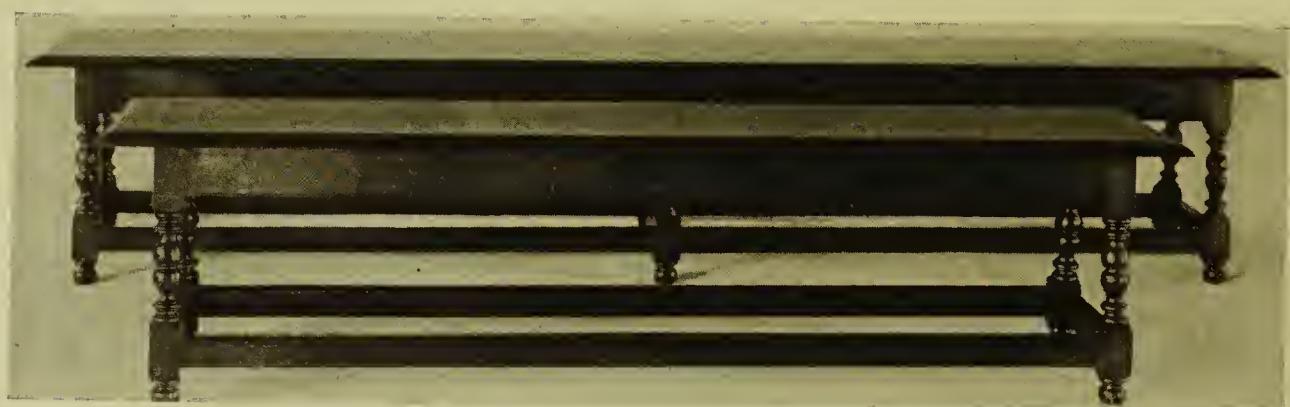


495 TIP AND TURN (NOT OLD STYLE)

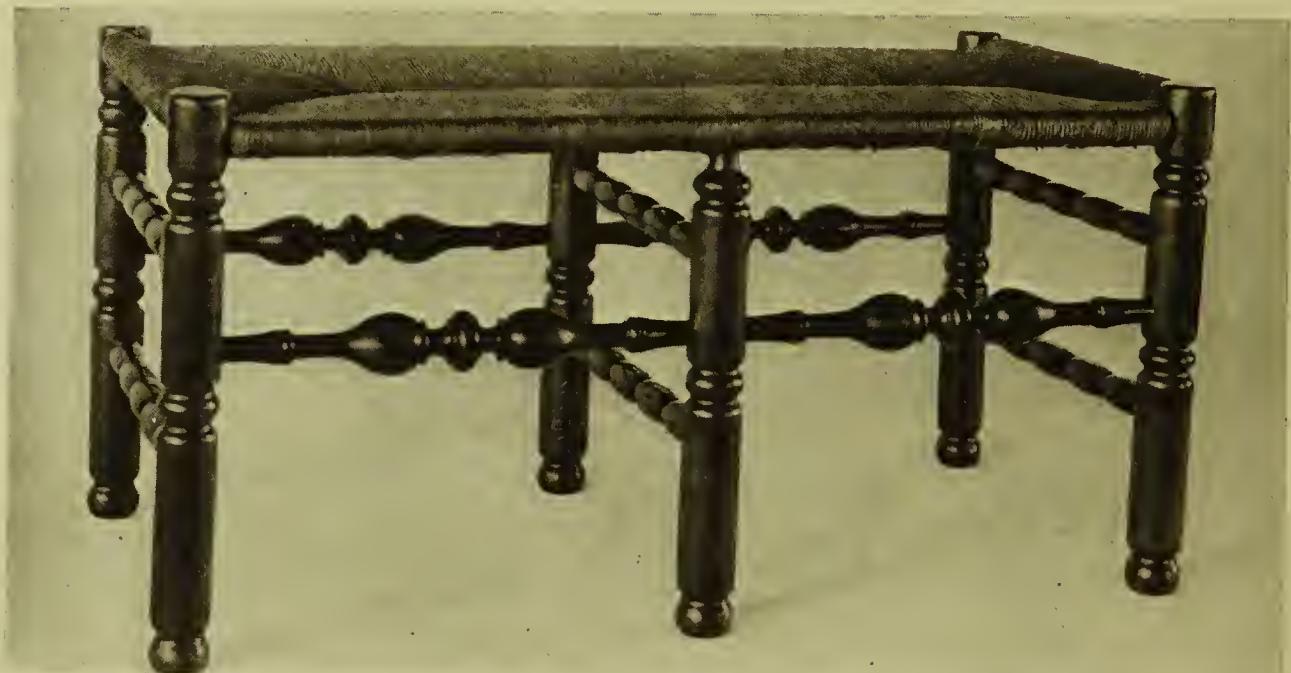


161 14 x 20, 18 HIGH

164 18 HIGH



162 (IN FRONT) 72 x 18 x 14 LONG FORMS 163 (BEHIND) 100 x 18 x 14



290 ALL MAPLE, 18 x 18 x 38



165 JOINT, 15 HIGH, TOP, 12 X 14 166 RUSH, 15 HIGH, 15 SQUARE



102 9½ HIGH

101 8 HIGH

127 9½ HIGH



155 8 HIGH

107 8 HIGH

110 8 HIGH



153 8 HIGH

292 4½ HIGH

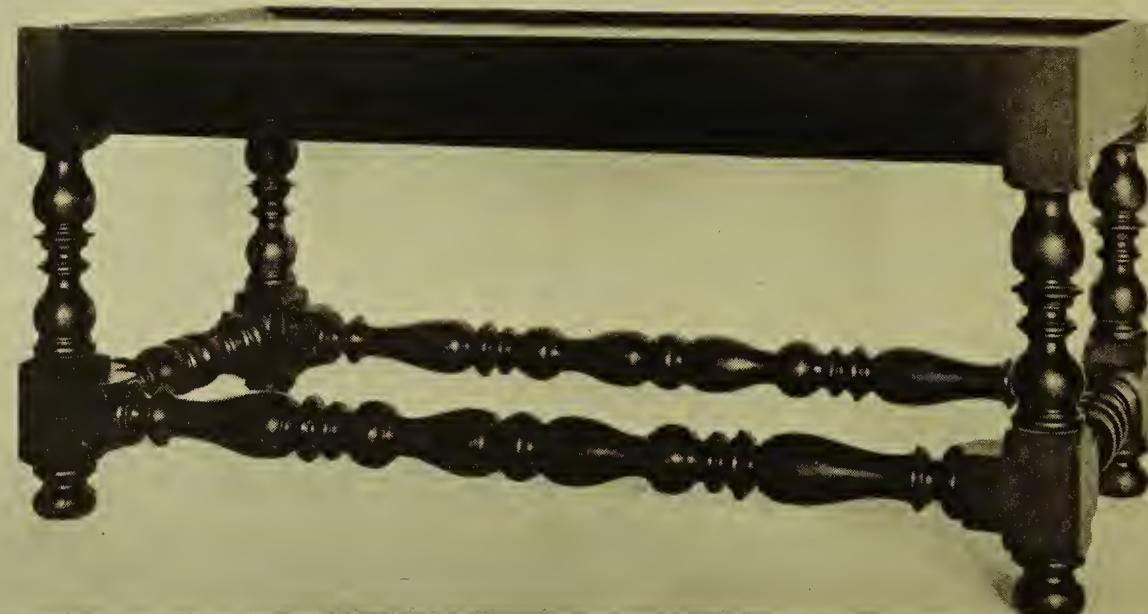
157 9½ HIGH



169 30 HIGH

168 22 HIGH

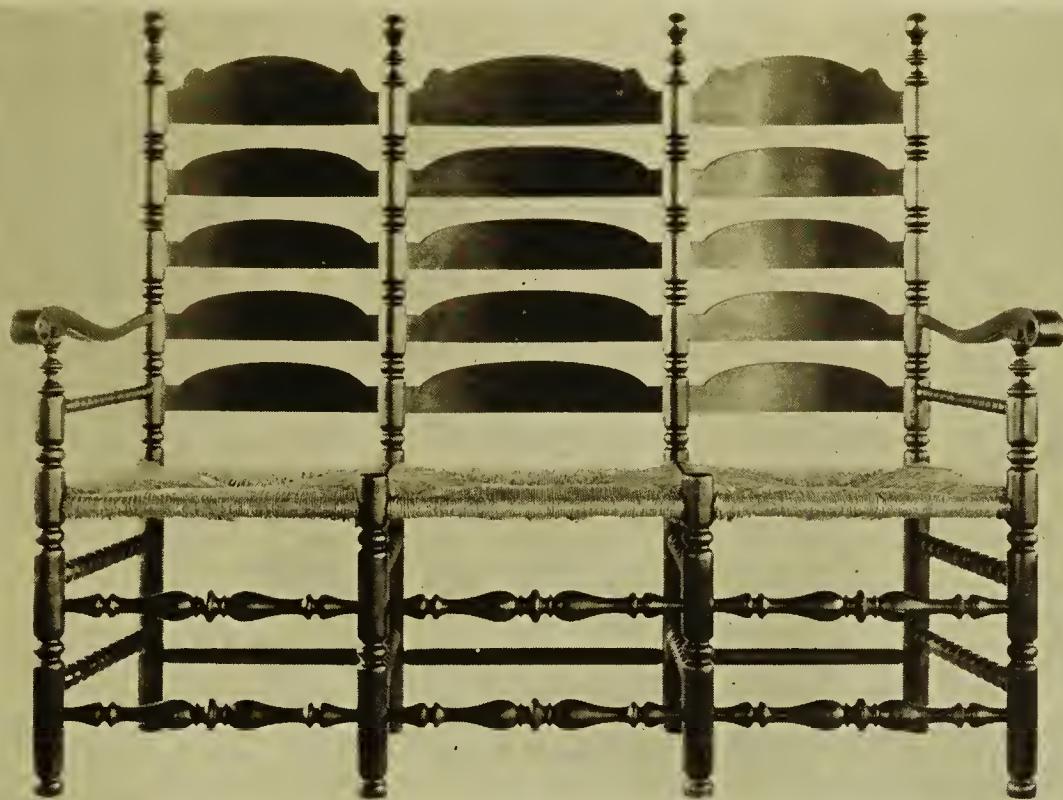
167 18 HIGH



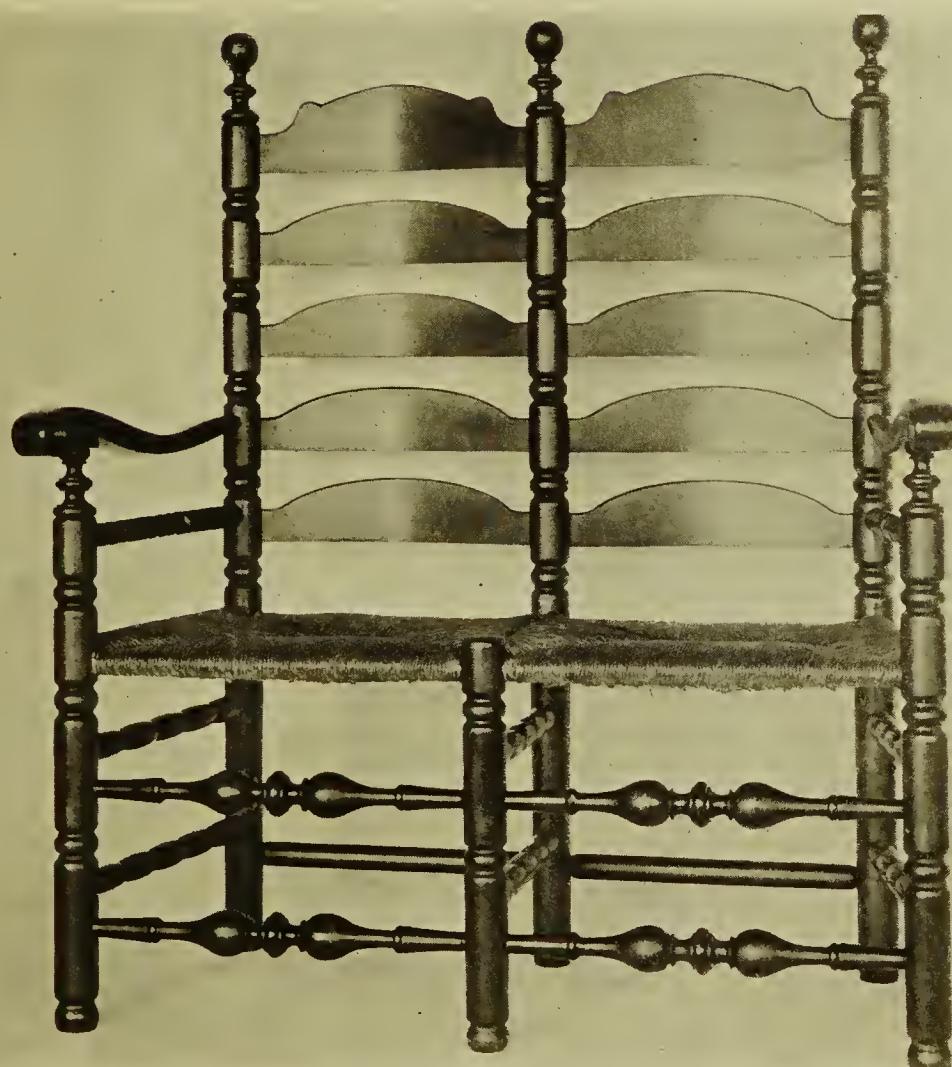
171 JACOBEAN STOOL, 30 X 14 X 14



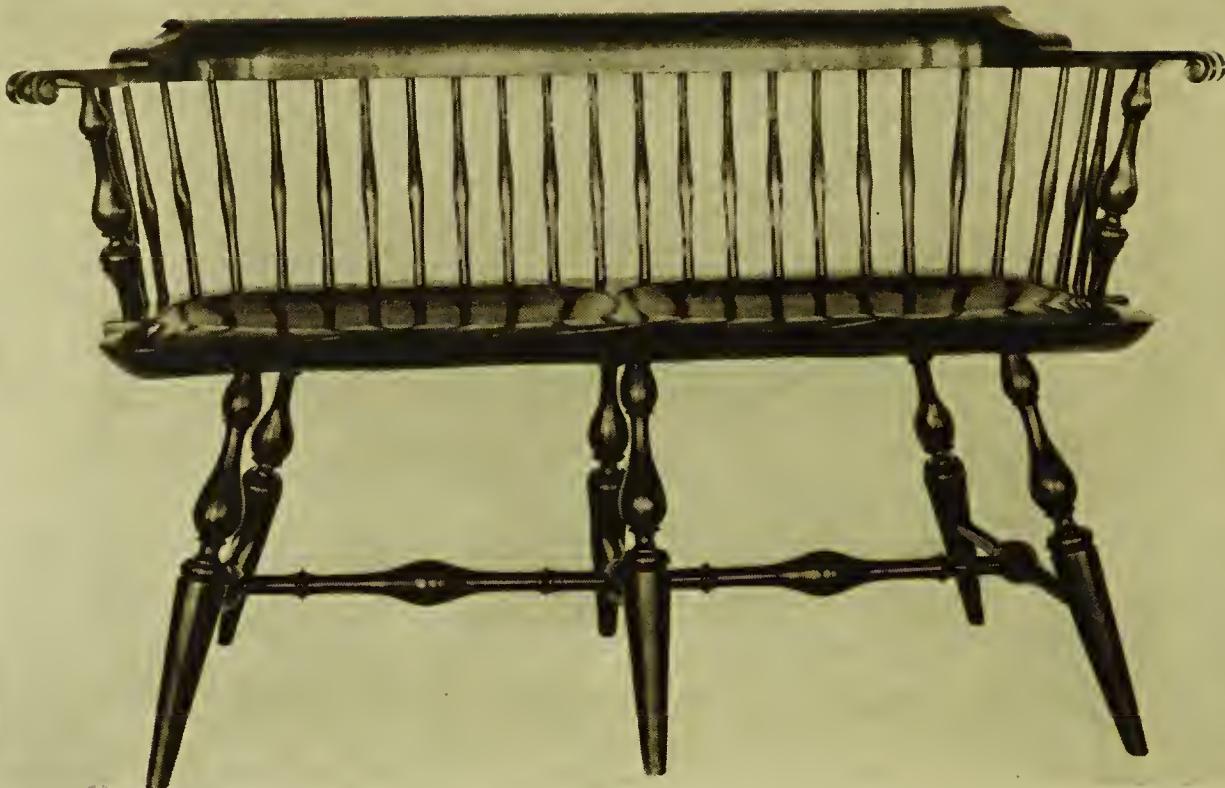
173 PINE TRESTLE STOOL, 18 X 14 X 65



591 TRIPLE FIVE BACK, 50 HIGH, 63 LONG
Dignity, Style, Beauty, Strength, for Public Rooms



590 DOUBLE FIVE BACK, 50 HIGH, 44 LONG

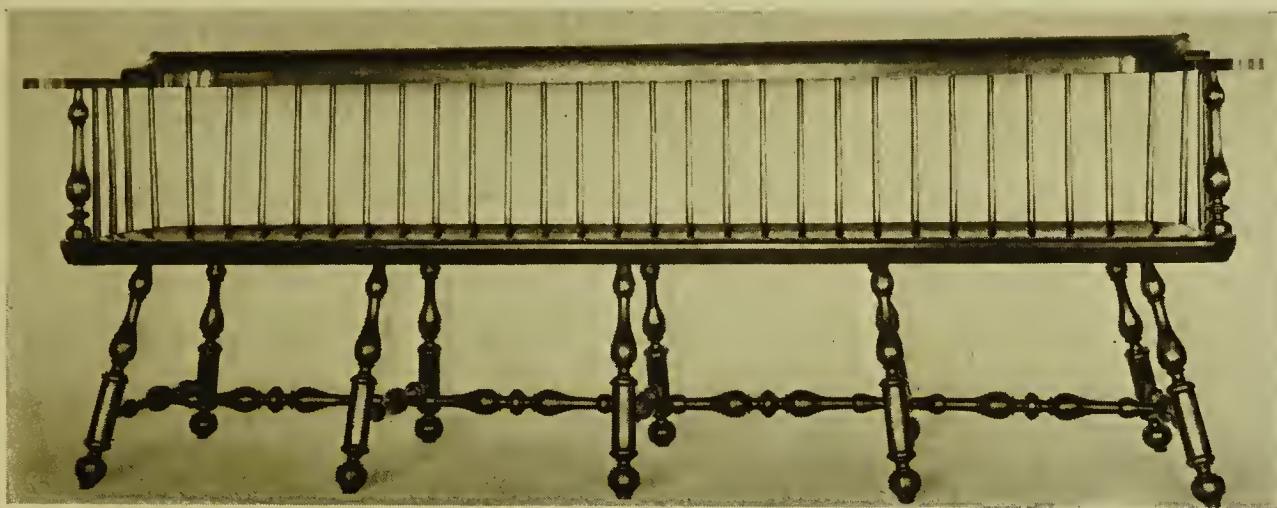


564 MAPLE LOVE SEAT, 18 x 47

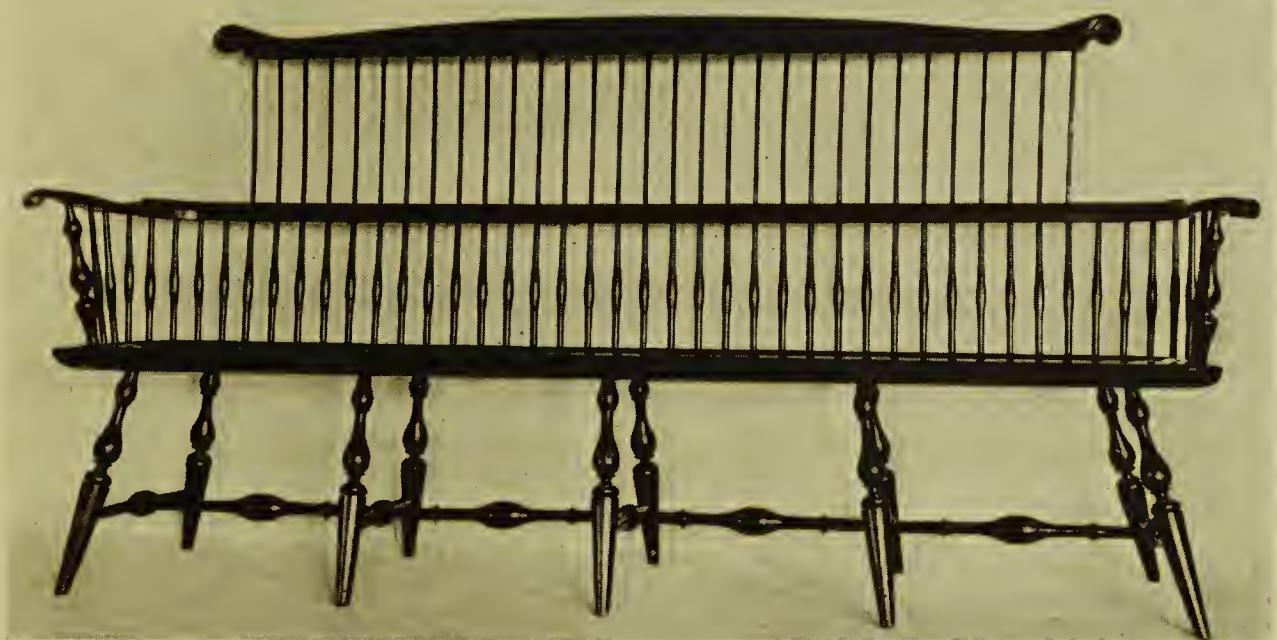
The most beautiful known Windsor settees in twin chair forms are shown on this page. Rolled back



565 SUPREME DOUBLE CHAIR, 18 x 47



533 LOW BACK PENNA. TEN LEGGER, 18 x 89



594 COMB BACK TEN LEGGER, 18 x 89



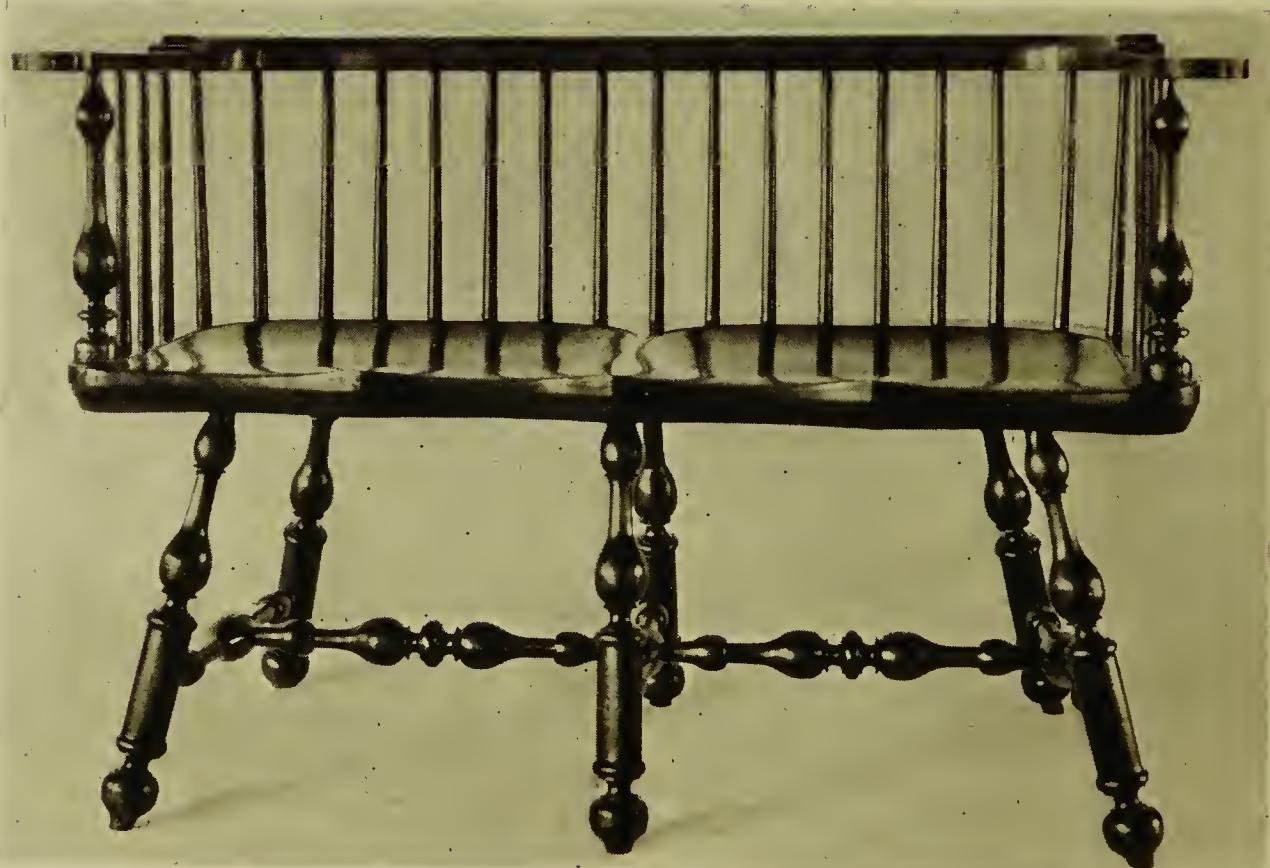
515 TRIPLE BOW BACK TEN LEGGER, 18 x 89



514 LOW BACK TEN LEGGER, 18 x 89



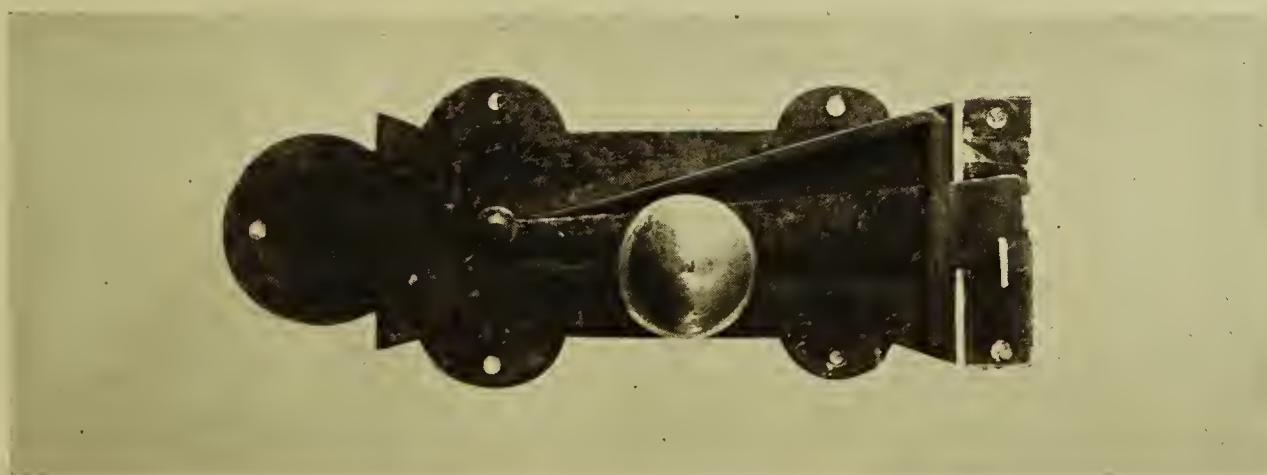
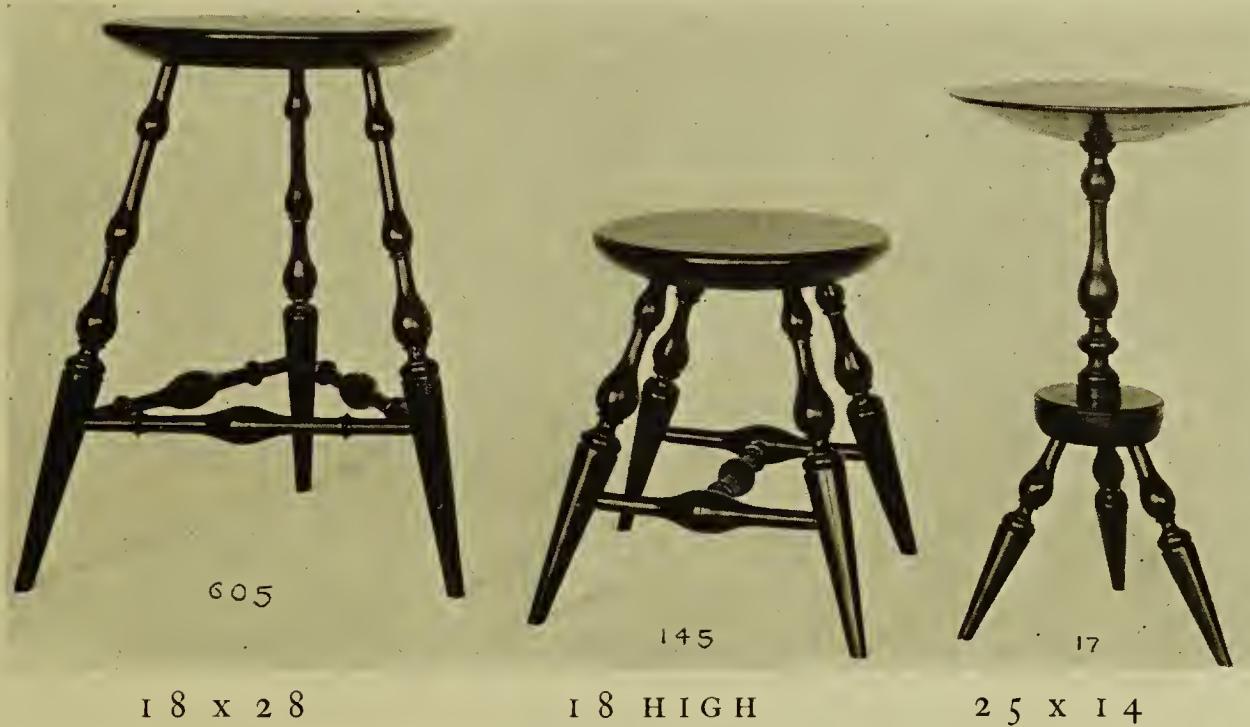
545 COMB BACK TEN LEGGER, 89 LONG



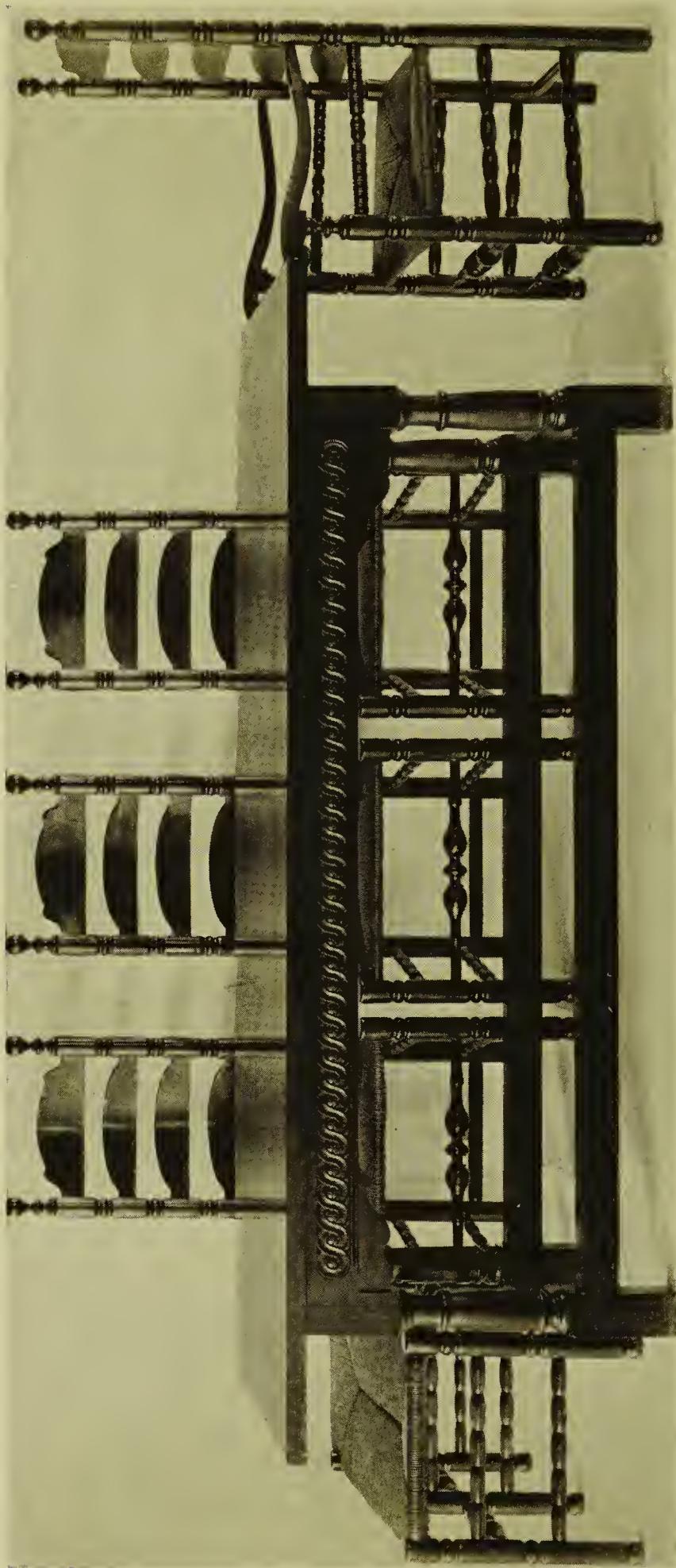
563 LOW BACK DOUBLE CHAIR, 47 LONG



A SEVENTEENTH CENTURY DINING ROOM



1 - 15 WISH BONE SPRING LATCH, 7 x 2 $\frac{1}{2}$



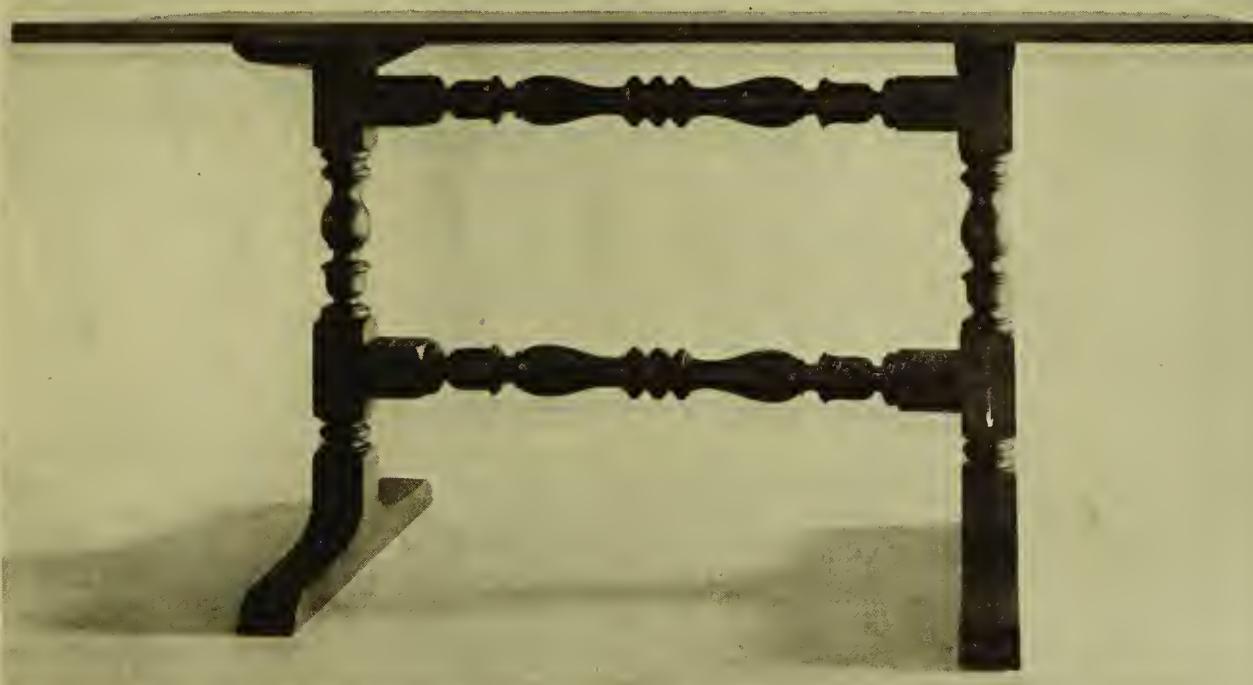
602 C A R V E D R E F E C T O R Y T A B L E, O A K, 3 0 x 3 0 x 9 0



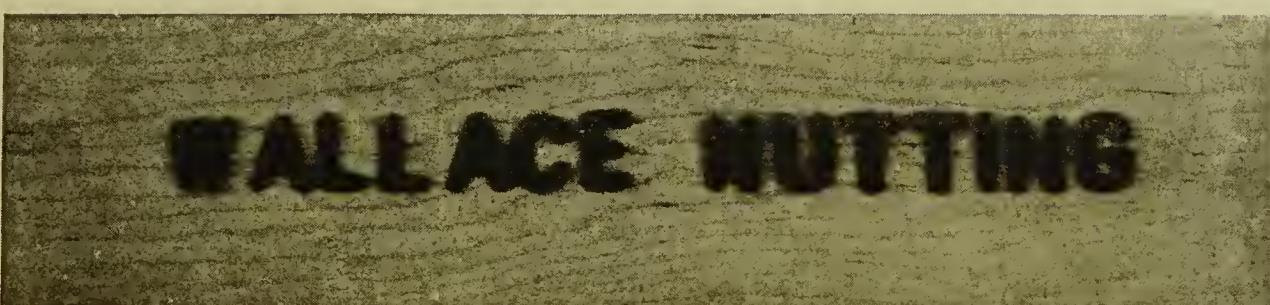
618 P E N S H U R S T T R E S T L E, O A K T O P, 3 0 x 4 0 1/2 x 1 0 8, O R 1 8 0 L. X 4 2 W.



AN ALL CURLY BED ROOM. RUG, 7 X 9 FEET, BY MRS. NUTTING



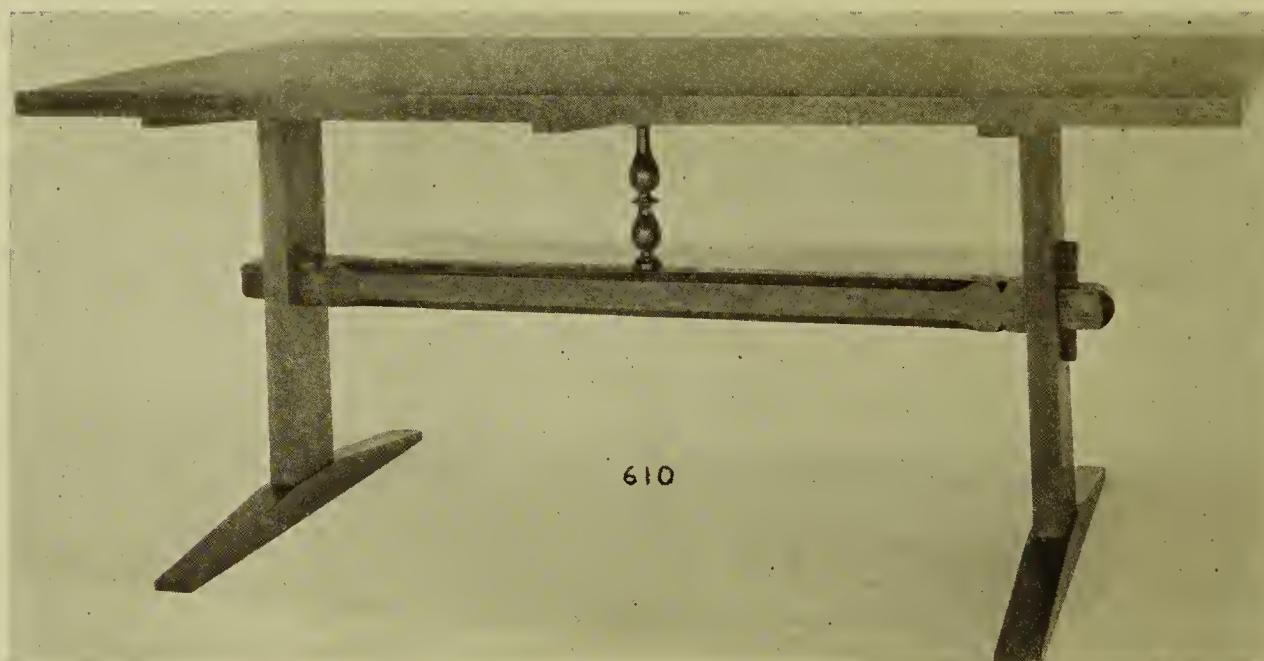
615 TRESTLE, ALL MAPLE, 30 X 50, OR 30 X 60
These tables are used in pairs, tandem or in span



THIS BRAND MUST APPEAR ON ALL MY FURNITURE



601 BRACKET REFECTIONY, OAK, 30 x 30 x 90



610 OAK OR PINE, 30 x 30 x 72
612 30 x 120

611 30 x 30 x 108
BASES IN MAPLE



617 PINE VASE TRESTLE, A SWEDISH TYPE, 30 x 37 x 86



655 MAPLE, 26 $\frac{1}{4}$ HIGH, TOP 24 $\frac{1}{2}$ x 31



613 MAPLE, 27 $\frac{1}{2}$ HIGH, PINE TOP 36 x 25 $\frac{1}{2}$



660 MAPLE, PINE TOP, 24 x 36 x 26 3/4
The oldest type of tavern table



626 MAPLE, DRESSING, 28 HIGH, TOP 31 1/2 x 21 1/4
Made also in walnut. Trumpet turned



616 28 HIGH, TOP 25 X 35



653 24 HIGH, 21 DIAM.



18

18 25 X 12



614 27 HIGH, PINE TOP 19 X 30



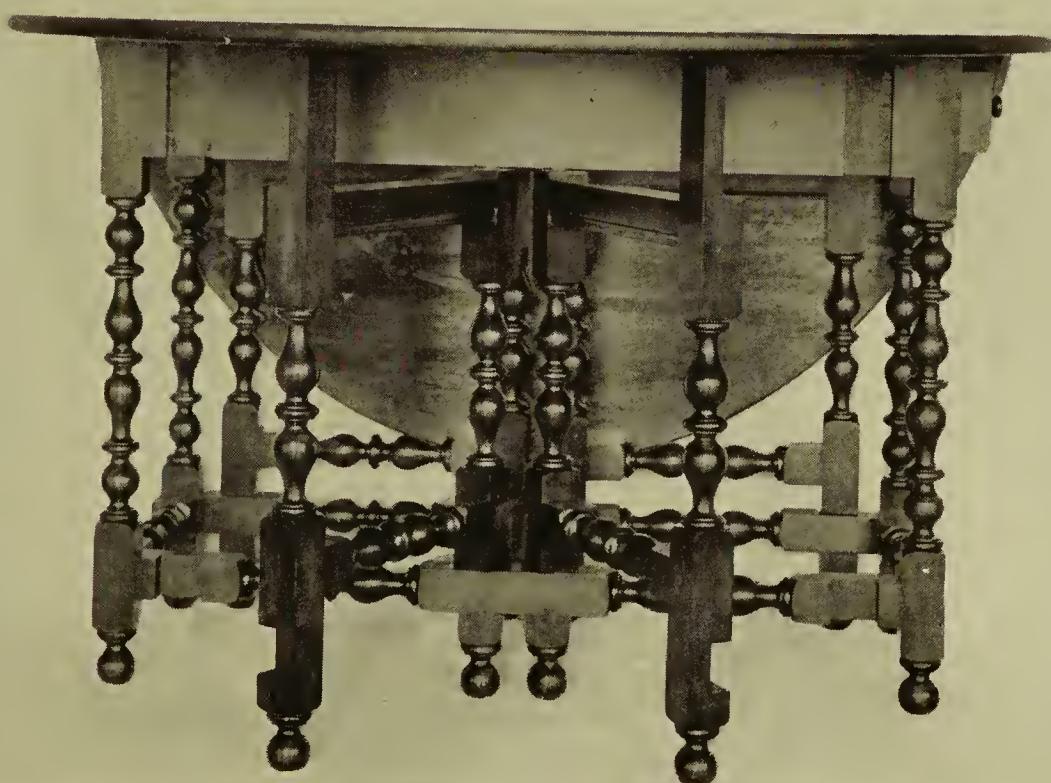
603 SOLID MAPLE, 29 $\frac{3}{4}$ HIGH, TOP 44 x 52
(Wide overhang all around)



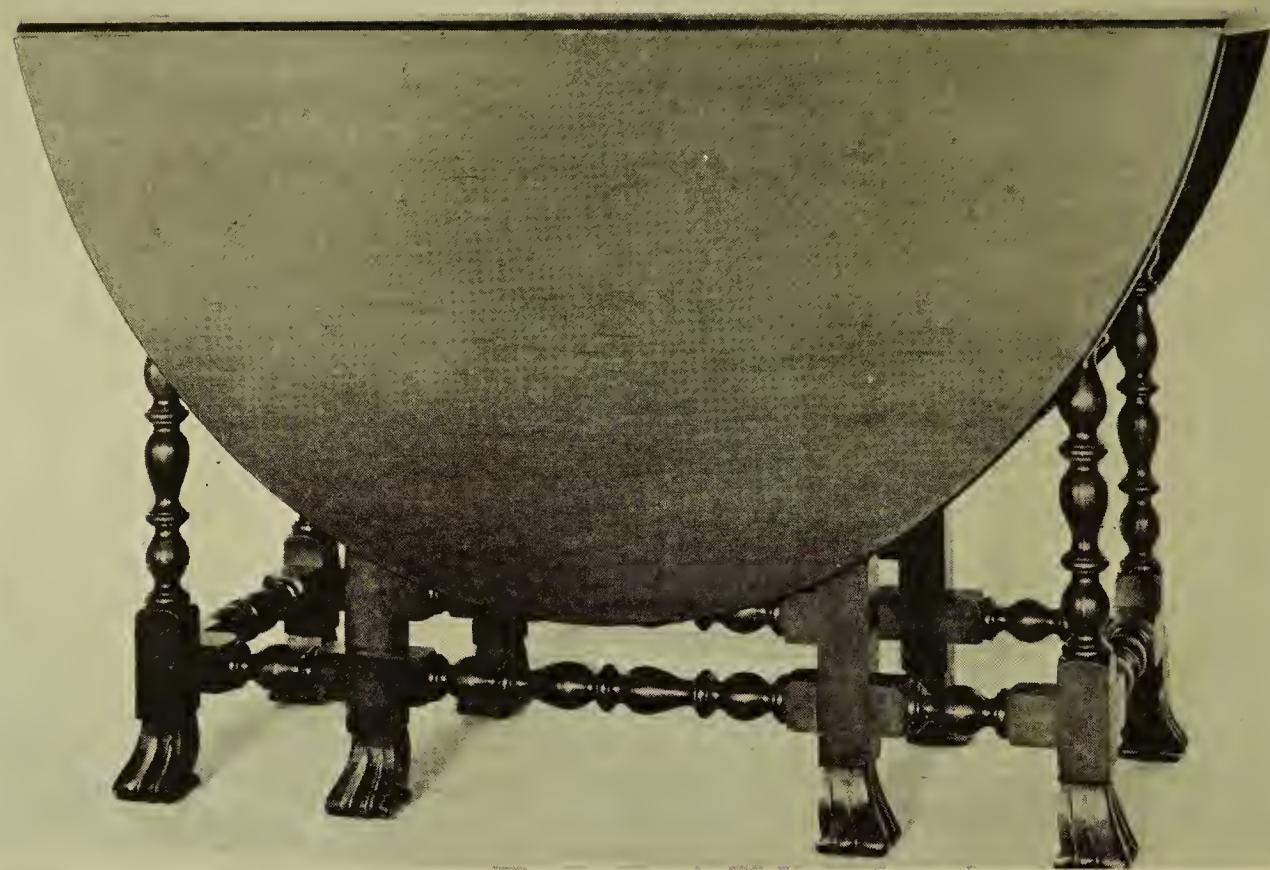
619 SOLID MAPLE, 28 HIGH, TOP 36 $\frac{1}{2}$ x 41
The most beautiful of tables — a crane bracket



636 SUPREME GATE LEG, 30 x 72 x 78, MAPLE OR WALNUT
The proper table for a great dining or directors' room

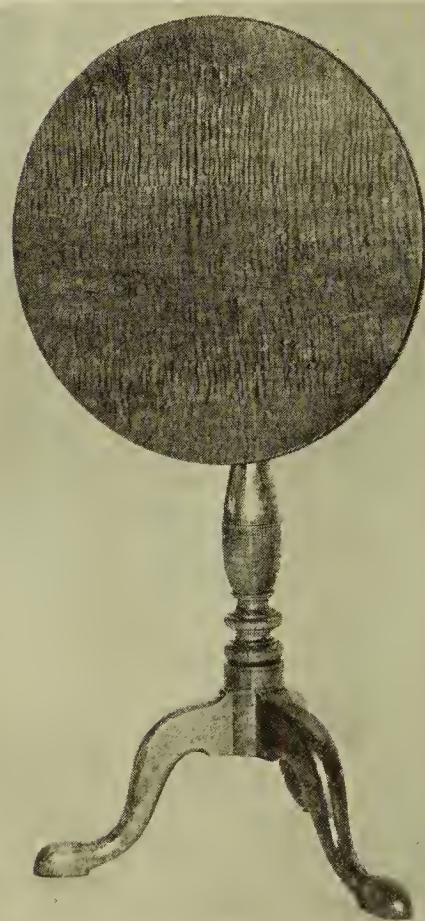


621 MAPLE, LIGHT FOUR GATE, 30 x 48 x 59
622 SAME, HEAVIER TURNING, 30 x 60 x 70
631 SAME AS 622, BUT WITH ONLY TWO GATES



620 SPANISH FOOT GATE LEG, 48 x 59. MAPLE, WALNUT TO ORDER

632 SAME, PLAIN FOOT, 48 x 59. USUALLY MAPLE, WALNUT OPTIONAL



696 CURLY, 18 DIAM., 24½ HIGH

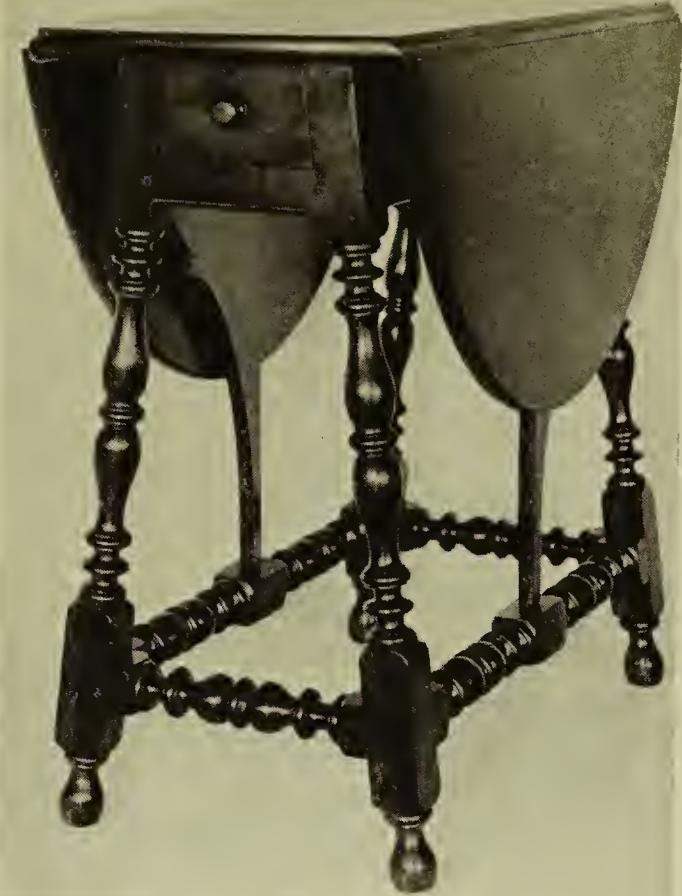


606 CURLY TOP, 34½ x 13½



623 25 HIGH, TOP 29 x 36

All butterfly tables are all solid maple



624 26½ HIGH, TOP 30 x 40



625 26½ HIGH, TOP 26 x 29½



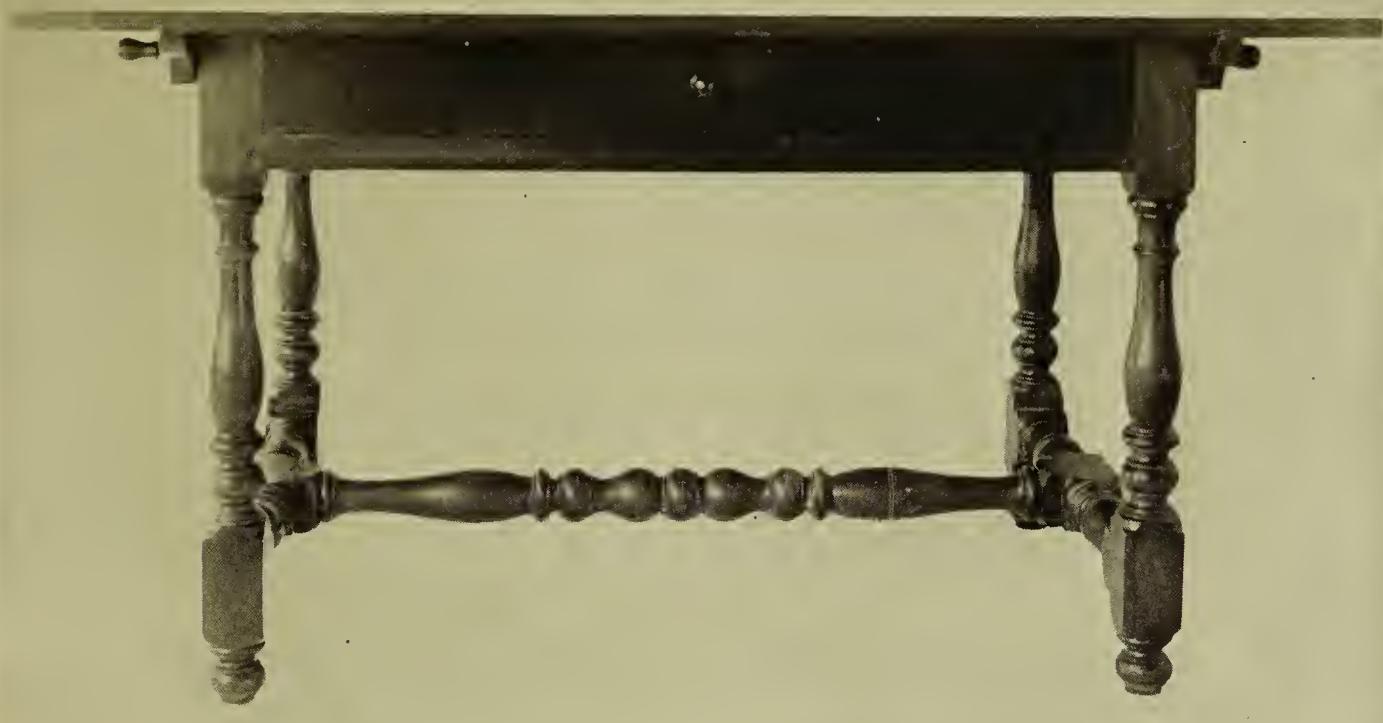
21 MAPLE, 36 HIGH



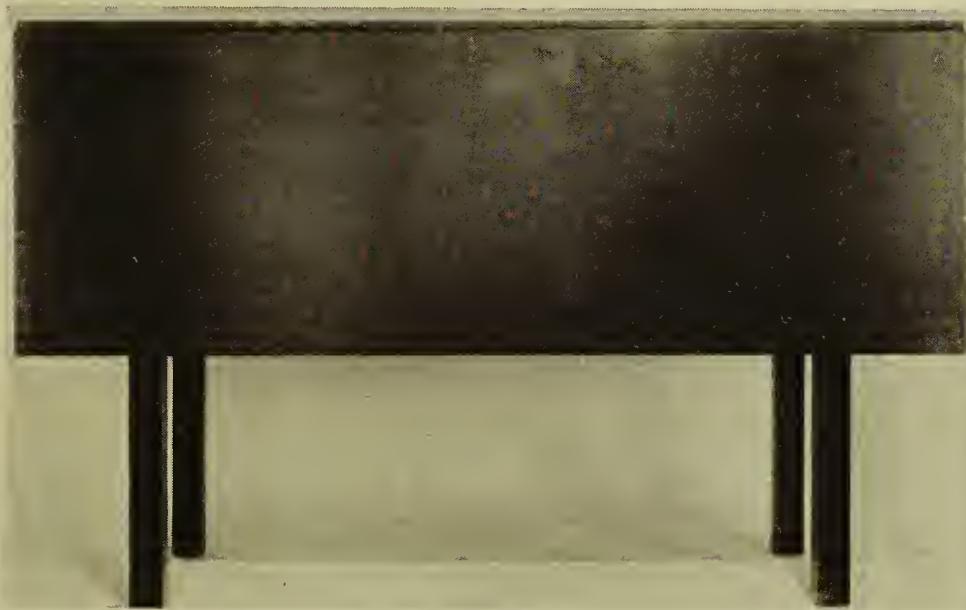
A ROOM IN QUEEN ANNE TYPE. RUG BY MRS. NUTTING



698 WALNUT CARVED SIDEBOARD, $32\frac{1}{2}$ HIGH, TOP 22 x 42
667 SAME STYLE BUT 66 INCHES LONG, EARLY FINE STYLE



637 MAPLE, 30 x 30 x 50, ROOM FOR KNEES

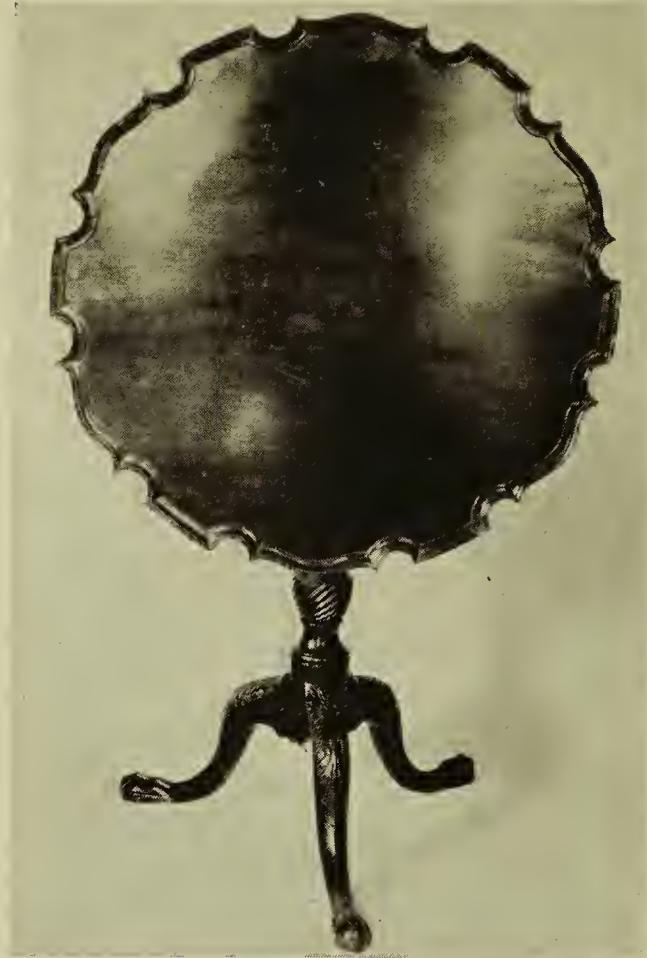


659 MAHOGANY, FLUTED LEGS, 48 SQUARE



MAHOGANY
NO. 628
28 HIGH

SCROLLED
PEMBROKE
36 SQUARE



693 MAHOGANY, 33 DIAM. OTHER SCROLLS OPTIONAL. SIZE GIVEN FOR BEST STYLE



694 WALNUT, 33 DIAM. DISH TOP, ALSO PLAIN. MADE ALSO SMALLER



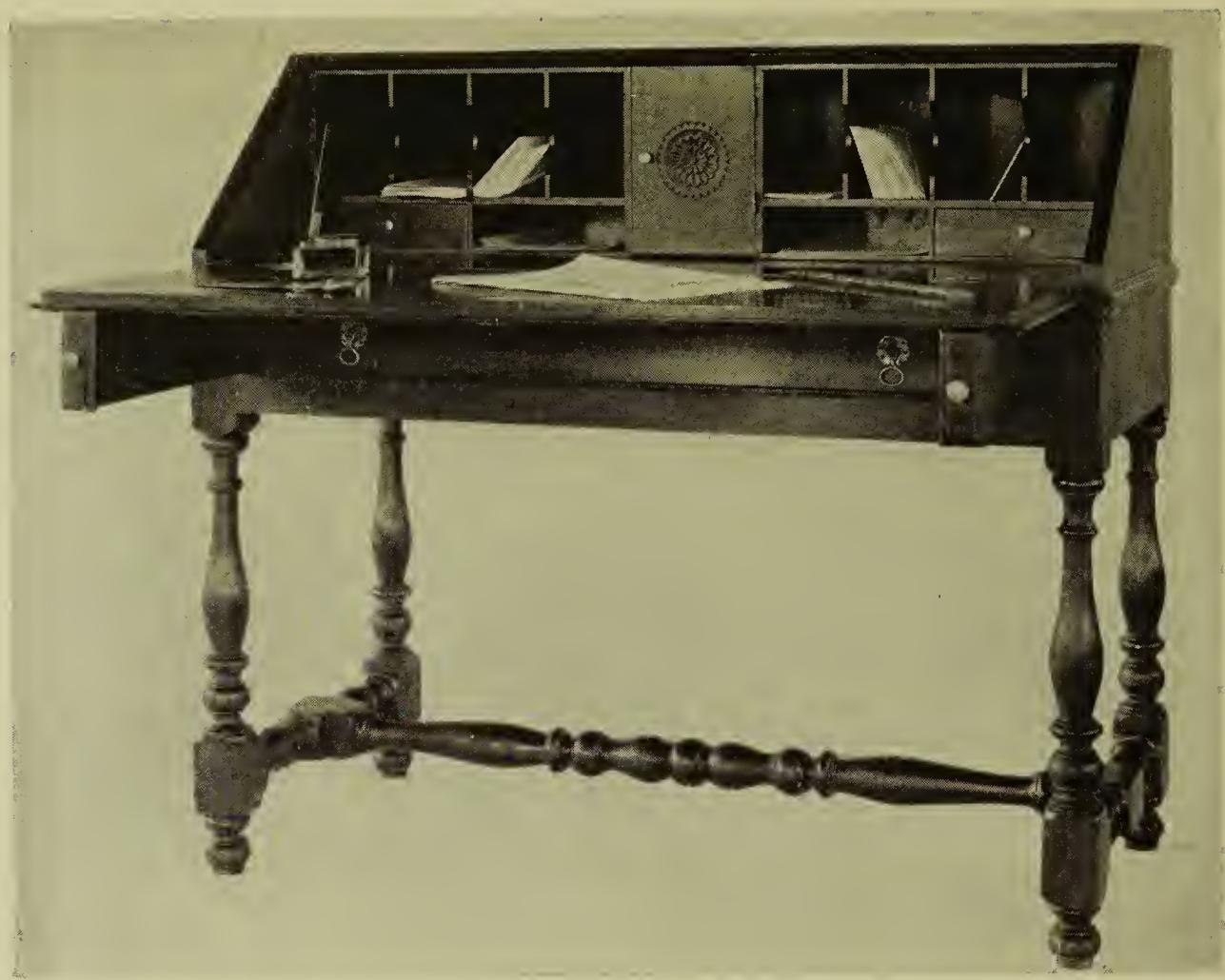
680 MAHOGANY, THREE, FOUR, OR FIVE PART, 48 WIDE, LENGTH FROM 138 TO 240 INCHES. MADE WITH OR WITHOUT CARVED KNEE. EACH LEAF A SINGLE HEAVY BOARD



691 MAPLE LOWBOY, $29\frac{1}{2}$ x 39 x $20\frac{1}{2}$
689 LOWBOY MATCHING HIGHBOY, PAGE 61



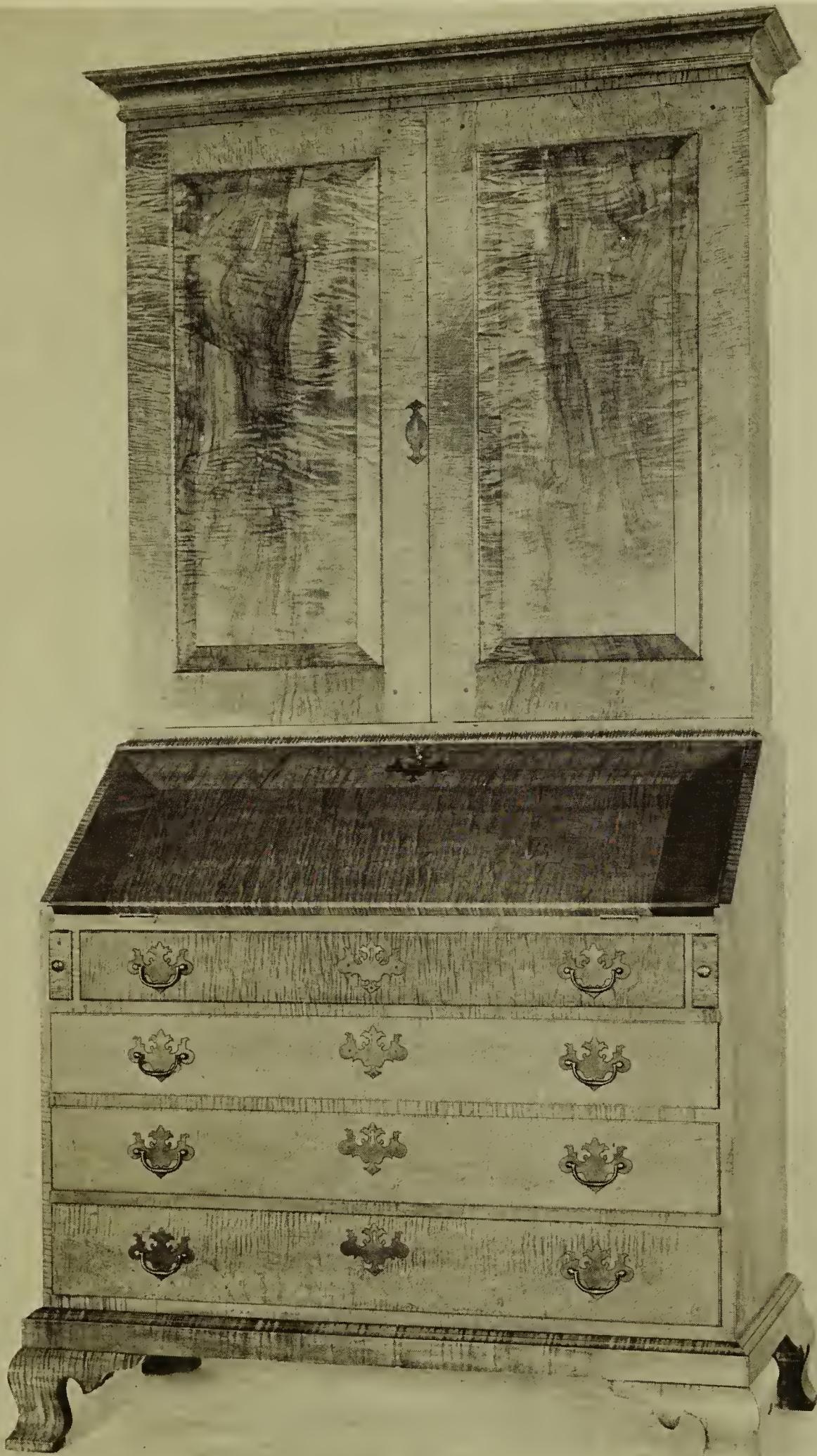
692 SAVERY SCHOOL, $29\frac{1}{2}$ x 34 x 20



701 SOLID MAPLE, $38\frac{1}{2}$ HIGH, 41 LONG



702 EARLIEST DESK, OAK, 30 WIDE, $30\frac{1}{4}$ HIGH



731 CURLY OR PLAIN SECRETARY, 80 X 39 $\frac{1}{2}$ X 20
730 SAME, LOWER PART ONLY, PLAIN OR CURLY



734 MAHOGANY, 44 x 39½ x 24. SEE OPPOSITE PAGE



AN OFFICE, WITH GREAT HOOKED RUG BY MRS. NUTTING



733 GODDARD SCHOOL, 104 x 39 $\frac{1}{2}$ x 24



729 MAHOGANY DESK, $39\frac{1}{2}$ HIGH, FRAME 36 x 19



AN OFFICE, WITH GREAT PEACOCK AND FLORAL RUG
BY MARIET G. NUTTING



727 CURLY MAPLE, 40 x 26 x 18

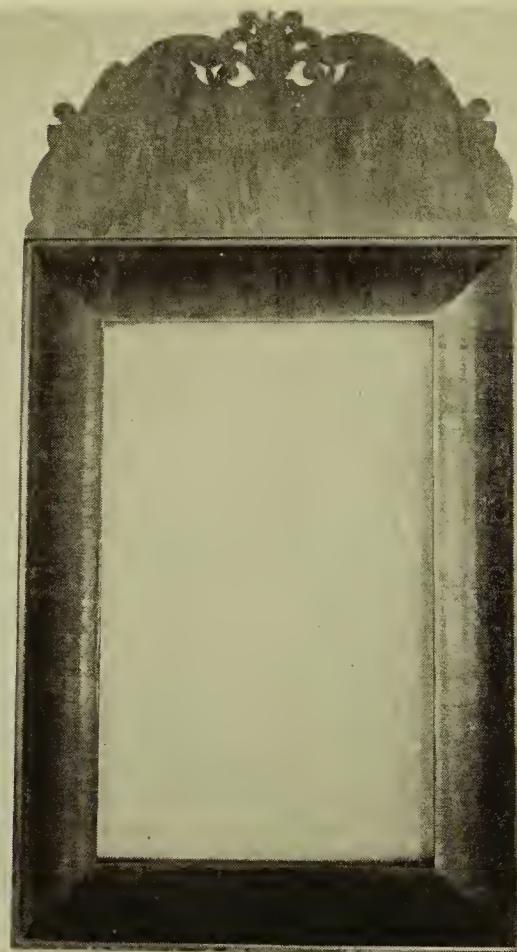
700 OAK OR MAPLE, 33 x 25 x 19

Desk 727 has black legs and finial. Door carved from solid



747 OAK CHEST DESK, TOP BUILT UP, 36 x 66

748 ADAPTED FOR TYPEWRITER; 749 SINGLE TIER OF DRAWERS



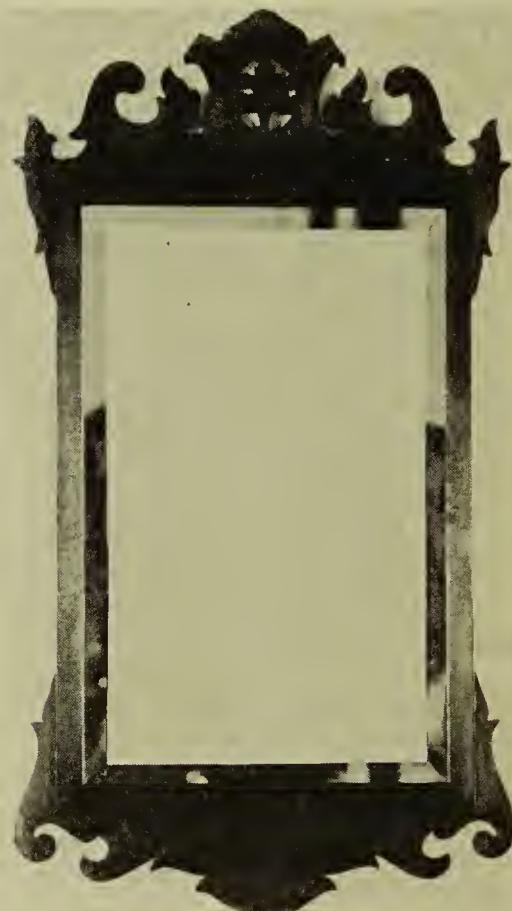
751 WALNUT, $22\frac{1}{2}$ x 42
GLASS, $14\frac{1}{2}$ x $23\frac{1}{4}$



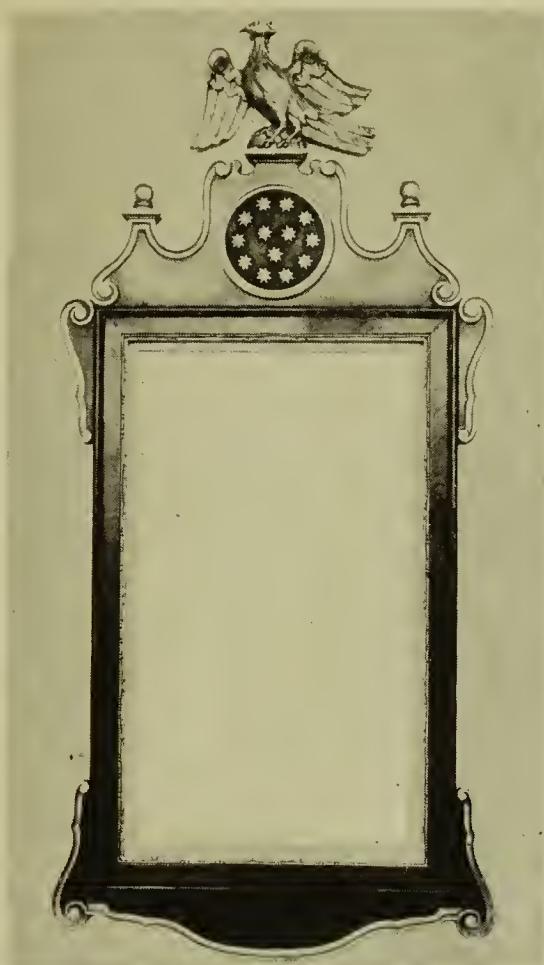
750 OAK, $24\frac{1}{2}$ x 36
GLASS, $15\frac{1}{2}$ x $23\frac{1}{2}$



755 WALNUT, 16 x 42
LOWER GLASS, $13\frac{1}{4}$ x $23\frac{1}{4}$



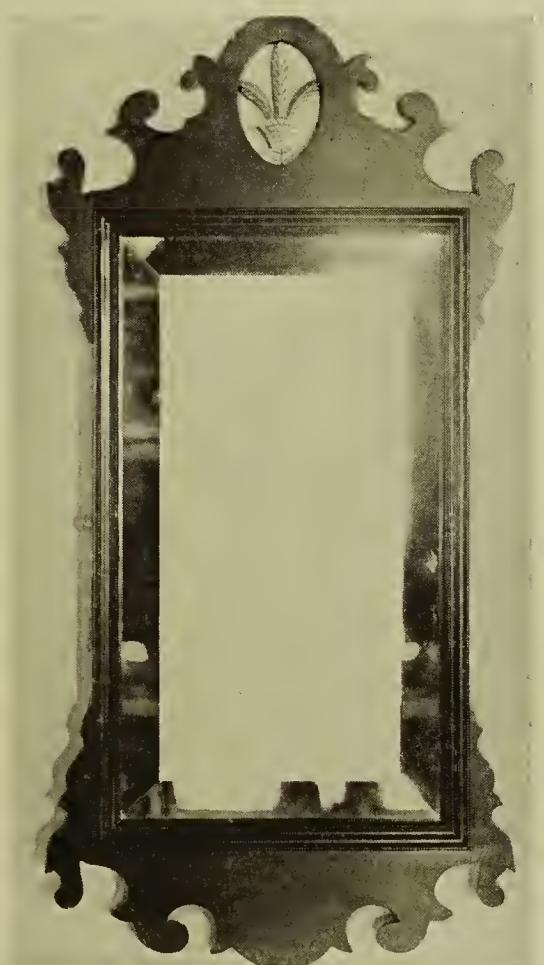
754 MAPLE, 19 x 34
GLASS, $13\frac{1}{2}$ x $21\frac{1}{2}$



764 MAHOGANY, $20 \times 42\frac{1}{2}$
GLASS, $13\frac{1}{2} \times 23\frac{1}{2}$



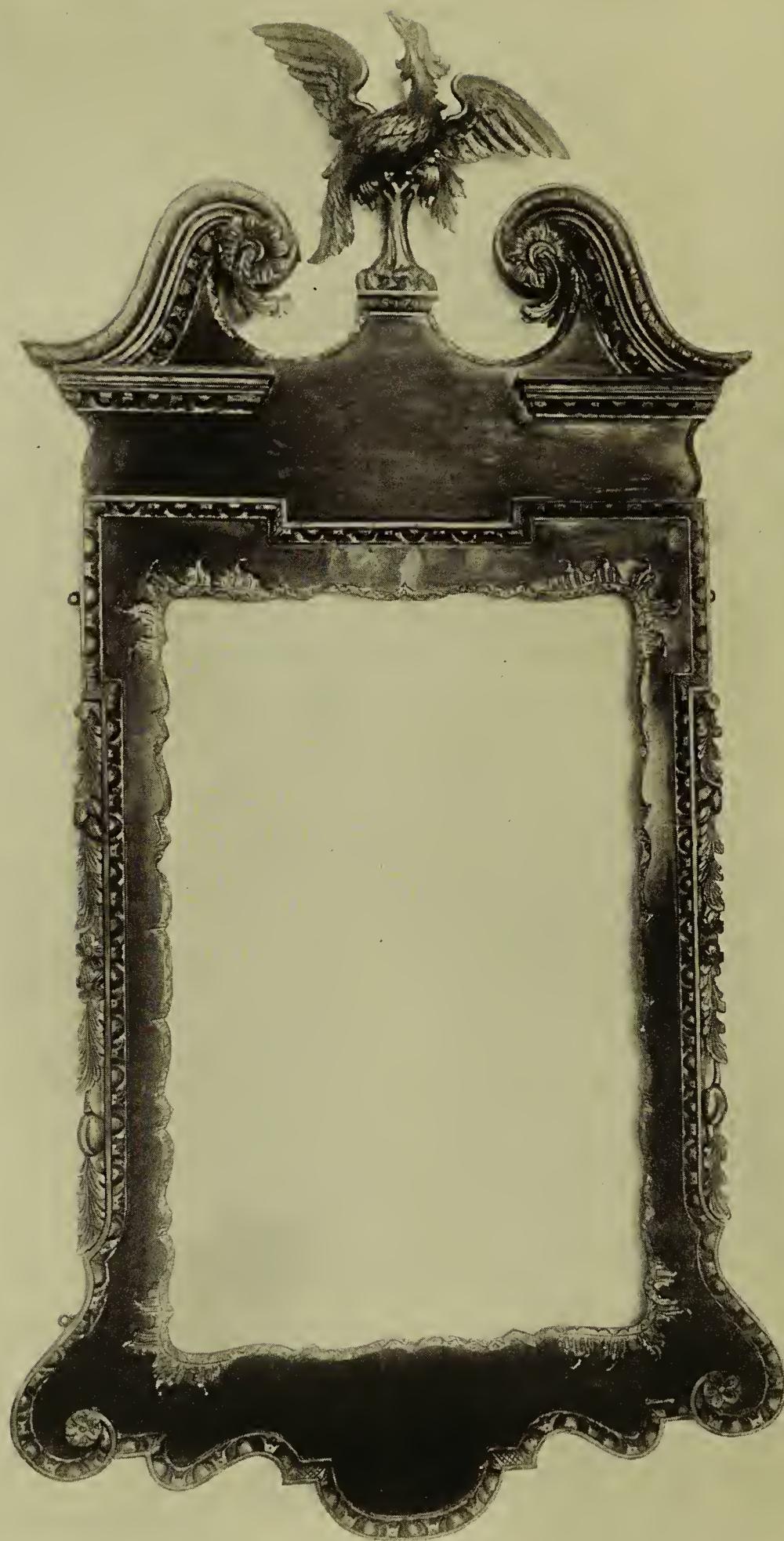
760 CURLY, GLASS, $17\frac{1}{4} \times 34\frac{3}{4}$
QUEEN ANNE TYPE



761 MAPLE, GOLD FEATHER,
 $34\frac{1}{2} \times 17$, GLASS, $11\frac{1}{2} \times 20\frac{3}{4}$



763 WALNUT AND GOLD, $32 \times 13\frac{1}{4}$
GLASS, $10\frac{1}{4} \times 16\frac{1}{2}$



757 MAHOGANY AND GOLD, 69 HIGH, 34 WIDE
GLASS, 35 X 22. ALL CARVED, NO COMPOSITION



961 BANJO, MAHOGANY AND GOLD
SIMON WILLARD TYPE

962 THE SAME WITH BRACKET

This banjo is hand made. The brass is hand hammered in the ancient manner, to secure hardness and uniform texture. All the filings and fittings are done by hand. The S. Willard escapement is used. The clock supplies the need of something far better than the commercial type. It is a copy of a clock once owned by me.



960 This clock follows a type earlier than the fret work top, though that will be supplied as No. 963

The door will be made unless otherwise ordered, with block and shell, like those on page 43. The finest workmanship, carved by hand. Best brass works. The quarter columns are carved in one piece. Height about seven and a half feet. Urns of wood with spiral flame as a option.



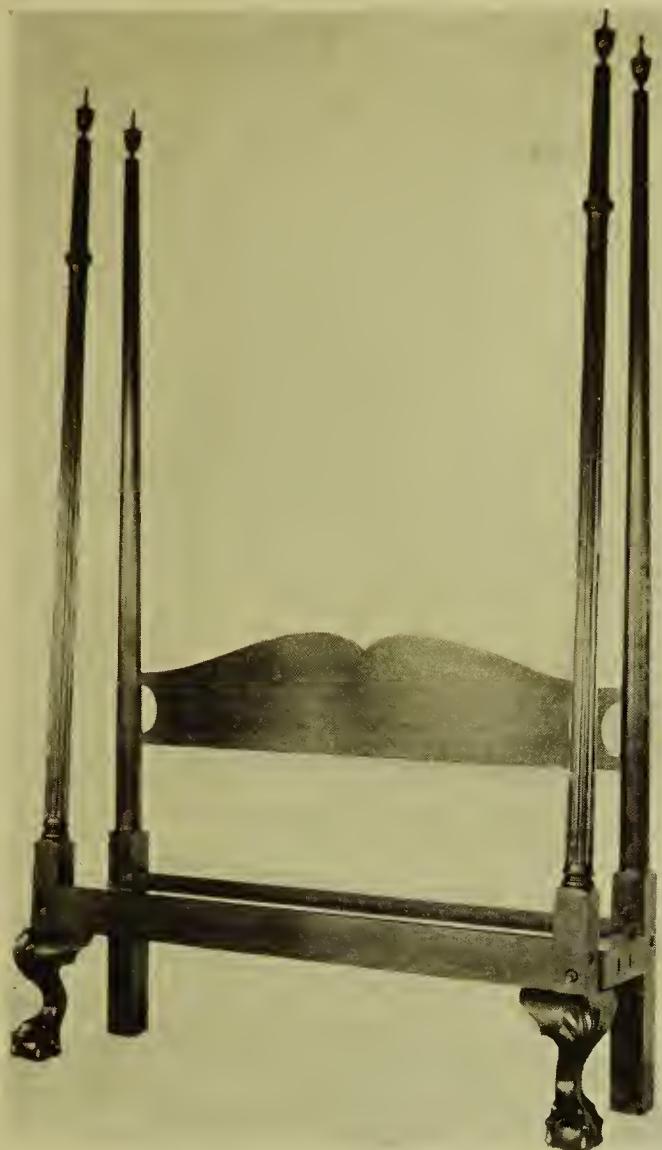
960 BLOCK FRONT, MAHOGANY



813 MAPLE, DOUBLE OR SINGLE



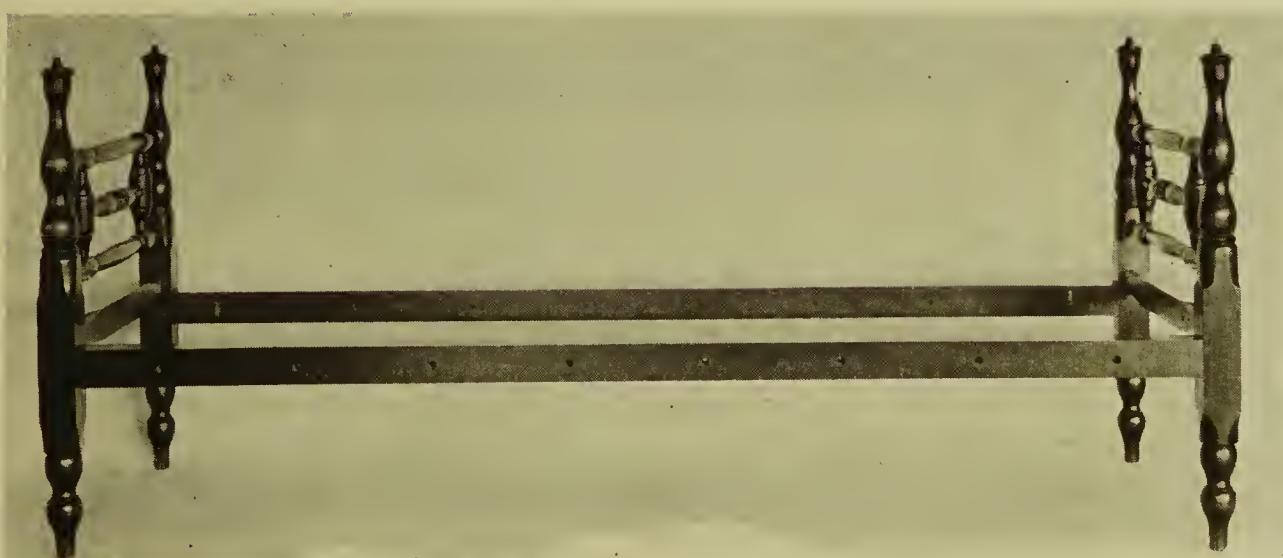
844 CURLY, DOUBLE OR SINGLE, 76 1/2 HIGH



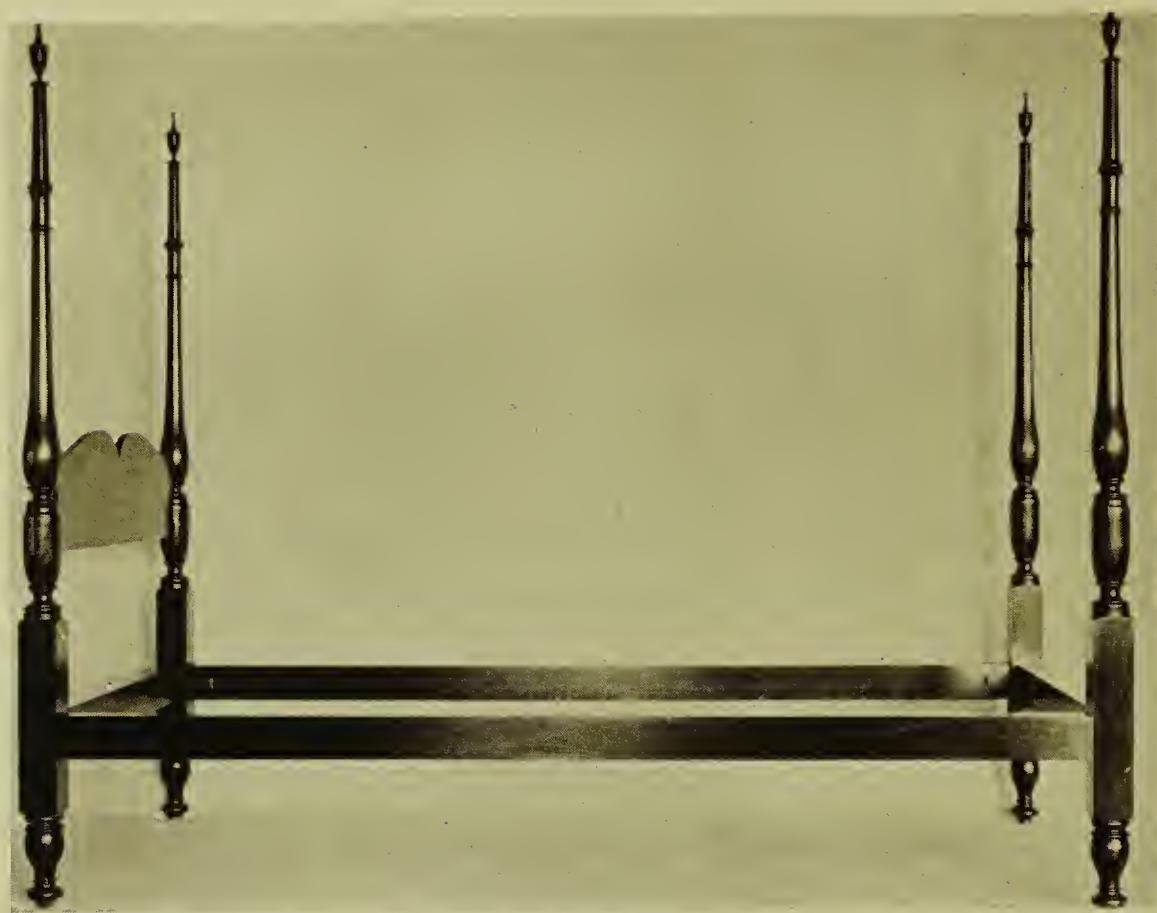
840 MAHOGANY, 82 HIGH
BEST CHIPPENDALE SCHOOL



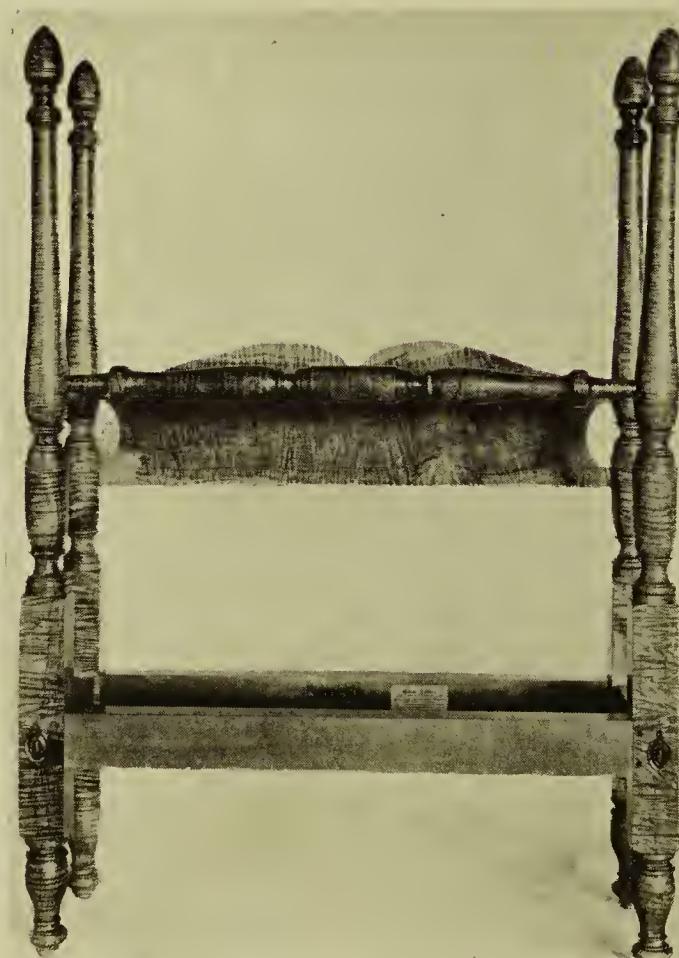
845 WALNUT, 76 HIGH
QUEEN ANNE TYPE



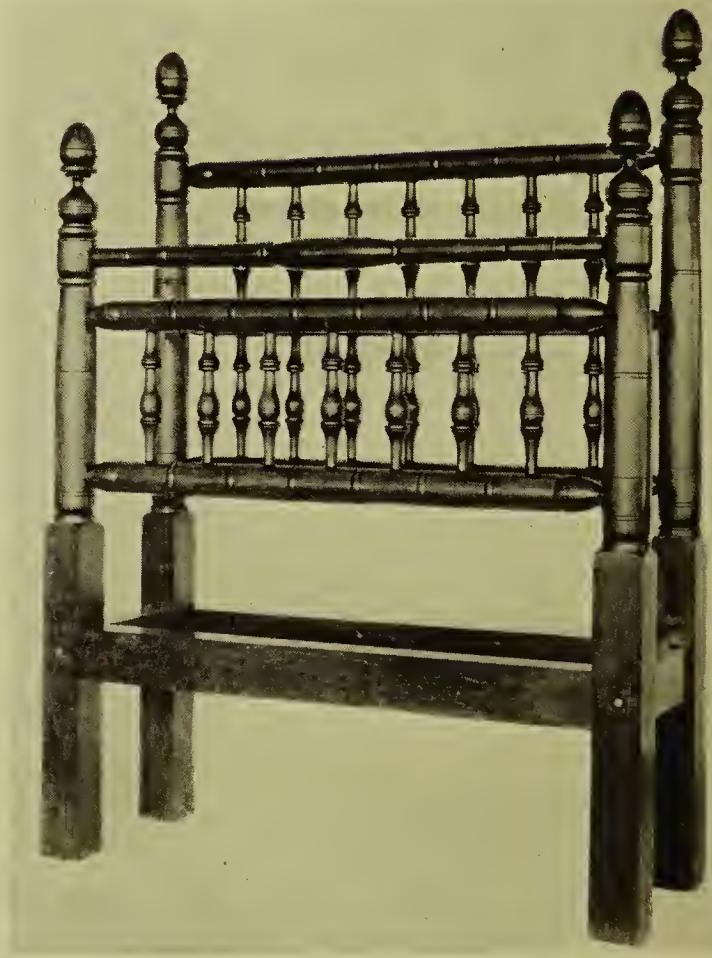
834 N. Y. BED, 71 x 26 x 30. 849 SAME, 42 HIGH, REGULAR BED SIZES



846 MAPLE OR MAHOGANY, ANY SIZE, $66\frac{1}{2}$ HIGH, OR WITH TESTER



839 PLAIN MAPLE, $3 \times 55\frac{1}{2}$ HIGH
839A POSTS, $2\frac{3}{8} \times 45$



811 OAK OR MAPLE
ALL STYLES DOUBLE BEDS, 60×82



838 824 826 831 842
46 76 87 56 53 HIGH

827 CARVED, MAPLE, 82 HIGH, 82 LONG

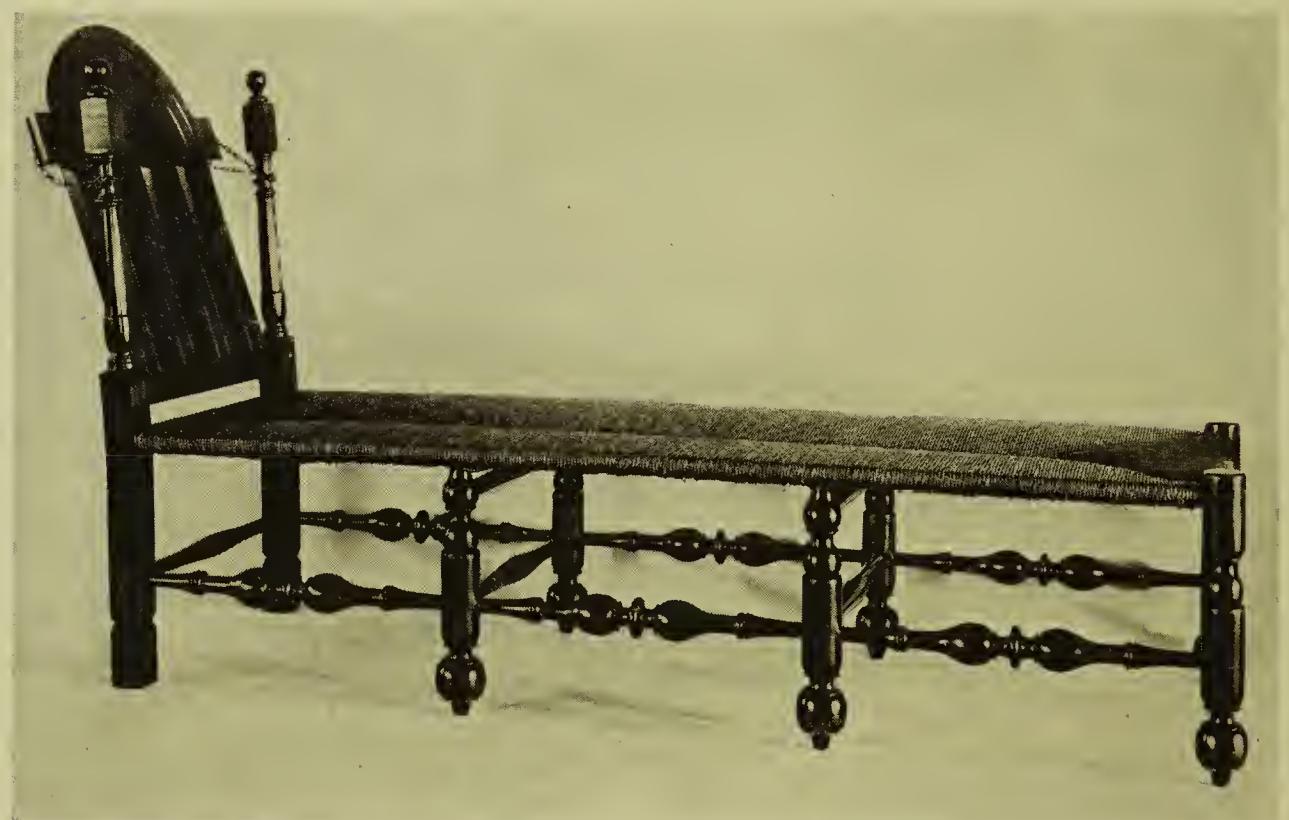


814 MAPLE, HEAD AND FOOT DETACHABLE, HEAD 46 HIGH

This piece is adapted. Made 39 x 82 only



812 BREWSTER, 56 HIGH, AN ANCIENT PATTERN



825 MAPLE, 23 X 70, HEAD 30 HIGH
828 MADE IN THE STYLE OF CHAIRS TOP OF PAGE 9



931 OAK, SUNFLOWER CHEST, 20 X 42 X 48½ HIGH

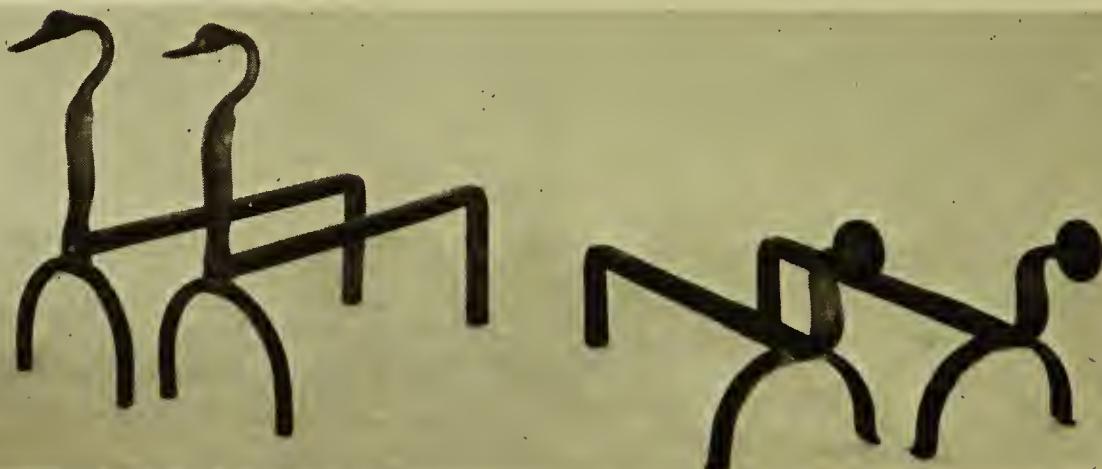
This fine type, all originals of which were made in or near Hartford probably, is a remarkable example; matches court cupboard on page 67. Ornaments black; also channel molds



901 OAK, 10 X 27 X 17, SPACE FOR INITIALS

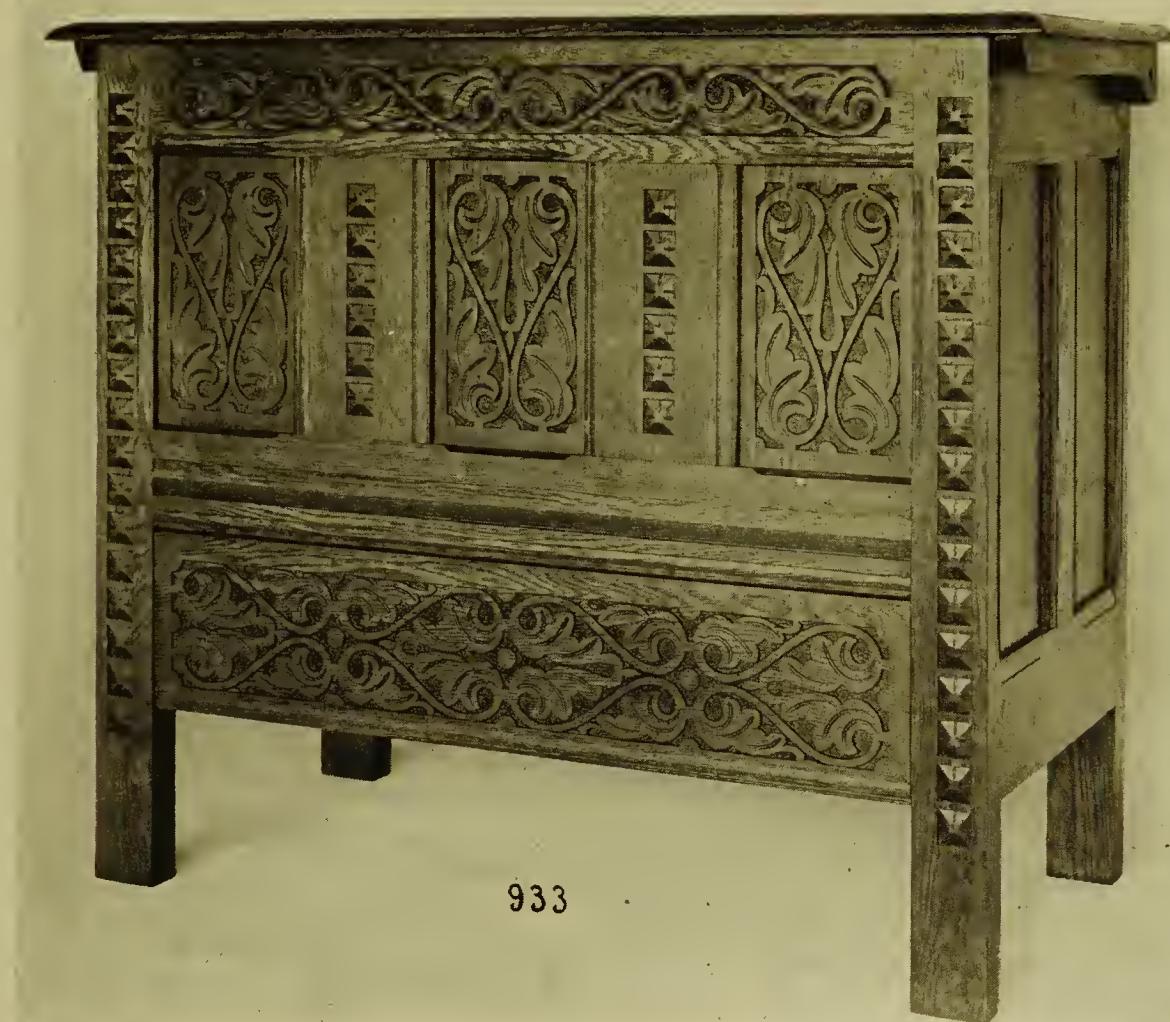


935 OAK, HADLEY CHEST, SPACE FOR INITIALS, 48 WIDE, 46 HIGH



I-251 GOOSE HEAD

I-249 CONE HEAD



933

933 OAK, NORMAN TOOTH, 20 X 33 $\frac{1}{2}$ X 40



937 OAK, 39 WIDE, 42 HIGH



900 B I B L E B O X, 9 X 17 X 25, O A K

These boxes are miniature chests and are not only convenient and portable, but decorative in the highest degree. The lid and base are pine



936 PANELED, QUARTERED OAK, 40 WIDE, 42 HIGH
958 SAME WITH APPLIED SPINDLE DECORATION



916 MAPLE, PLAIN OR CURLY, 37 HIGH, TOP 38 x 19



941 MAHOGANY, QUARTER COLUMN, 37 x 38 x 19



992 SAVERY SCHOOL, MAHOGANY HIGHBOY, 97 x 47 x 22½



989 MAHOGANY, $8\frac{1}{2}$ x $39\frac{1}{2}$ x 20



991 MAPLE HIGHBOY, BASE 35 X 34 X 16
TOP AS DESIRED, BUT USUALLY 78 HIGH



915 PINE, $39\frac{1}{2}$ x 38 x 19



175 SIGN, LETTERED, 36 x 24



920 CHEST-ON-FRAME, 34 x 28 x $19\frac{1}{2}$



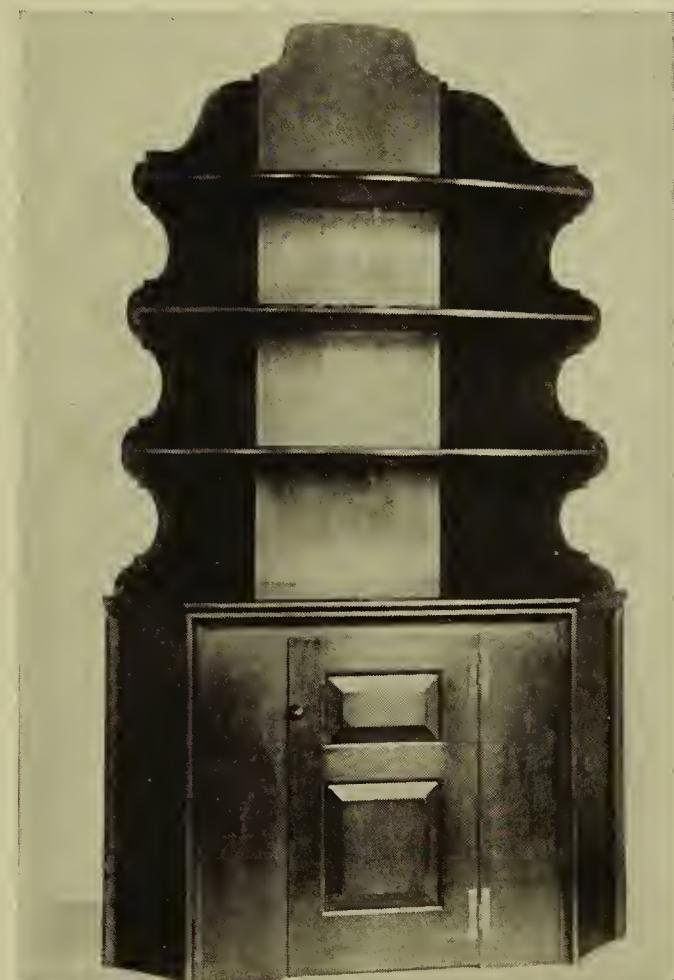
1000 CHEST-ON-CHEST, GODDARD TYPE,
81 TO 90 HIGH, 41 WIDE, 21 $\frac{3}{4}$ DEEP



918 BLOCK FRONT, MAHOGANY, 30 HIGH, TOP 35 x 20



999 WALNUT, WITH TRUMPET
LEGS, SEE PAGE 30
 $61\frac{1}{2}$ x $38\frac{1}{2}$ x 22

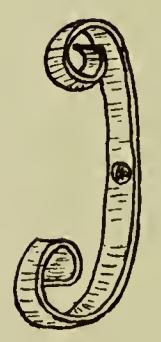


914 PINE, CORNER, 72 HIGH, 40 WIDE
All cupboards have inside button



910 SUDBURY CUPBOARD, OAK $22\frac{1}{2}$ x 54 x 55

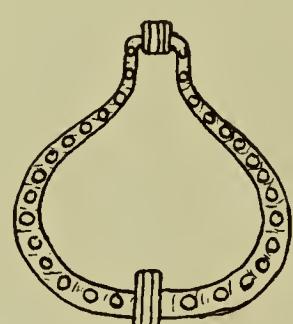
The finest and earliest American cupboard, inlay walnut and maple



I-8 0



I-8 1



I-1 0



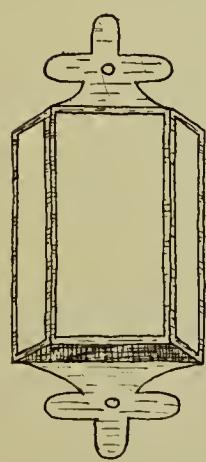
I-8 2



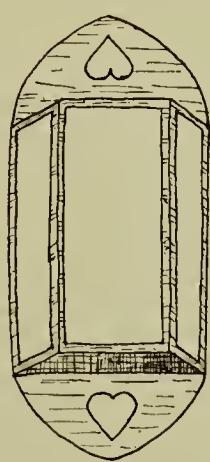
I-8 3



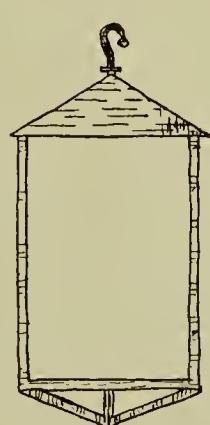
911 OAK, SUNFLOWER CUPBOARD, 21 X 48 X 57 $\frac{1}{2}$



I-7 3



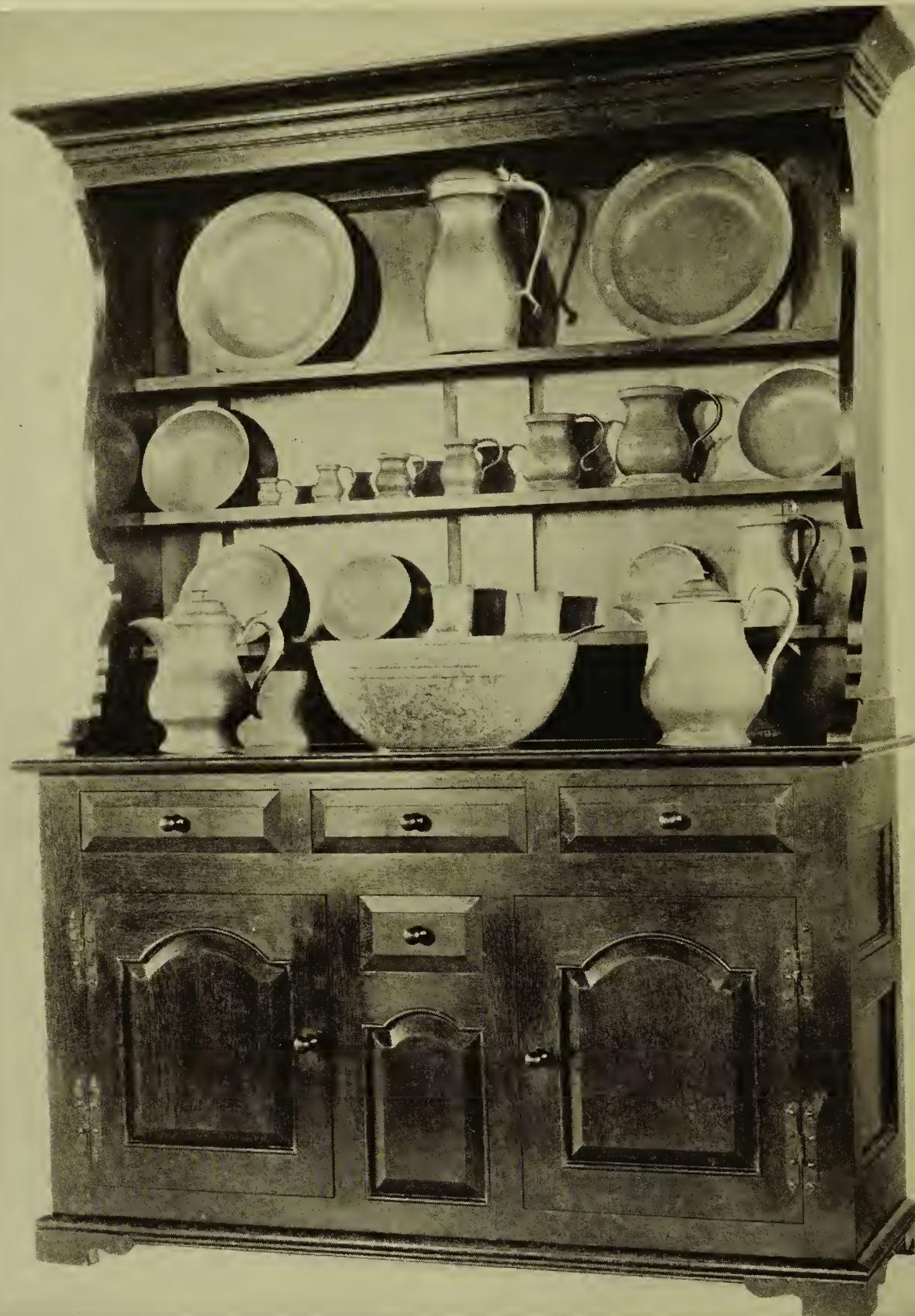
I-7 4



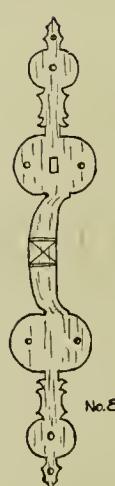
I-7 5



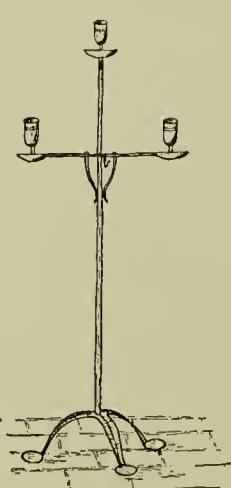
I-7 6



922 OAK DRESSER, WELSH, $75\frac{1}{2} \times 54\frac{1}{4} \times 18$



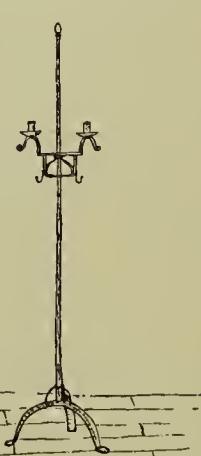
I-8



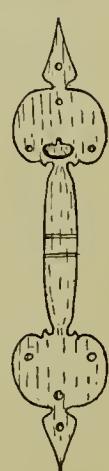
I-61



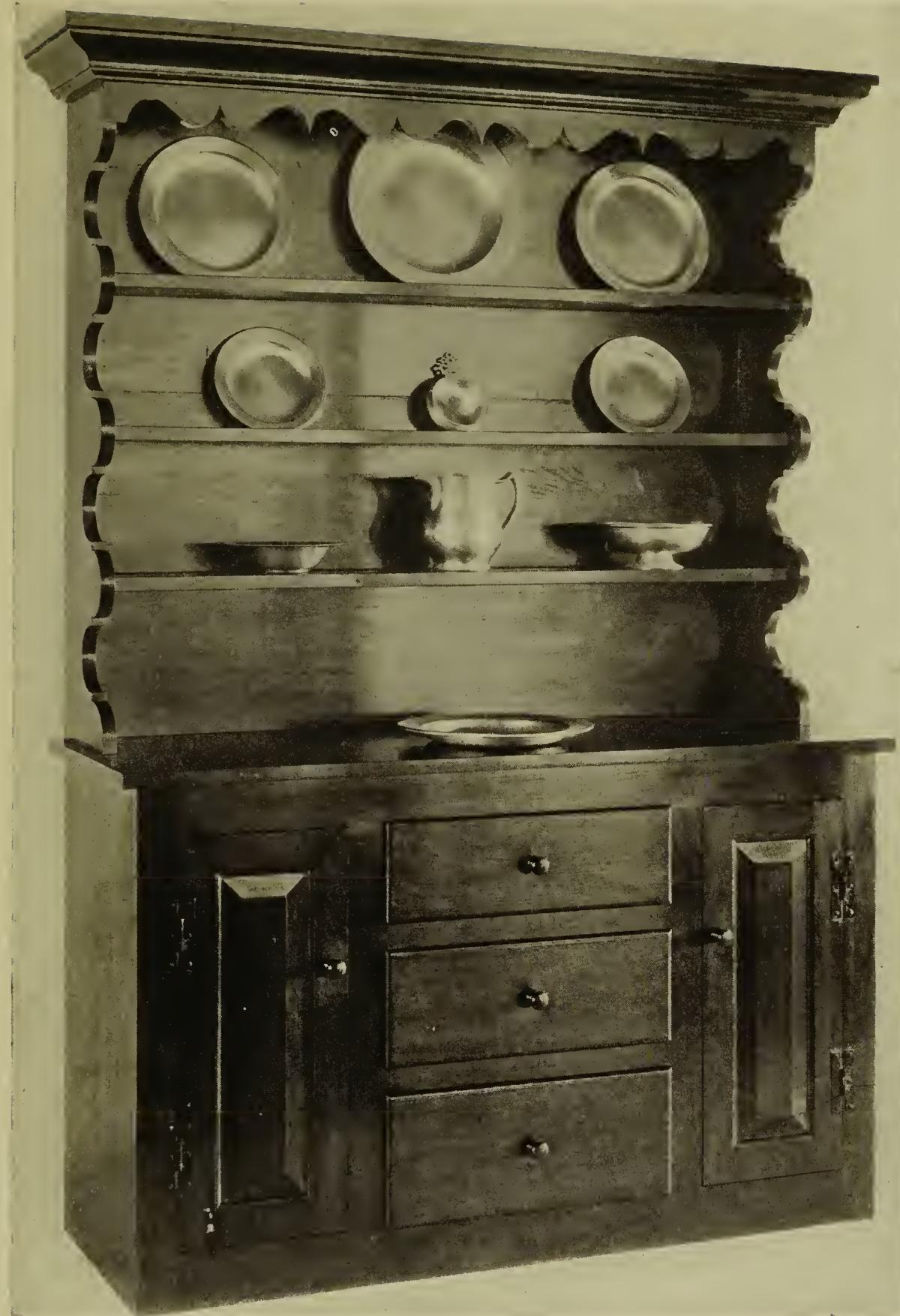
I-77 2 LIGHT
I-78 4 LIGHT



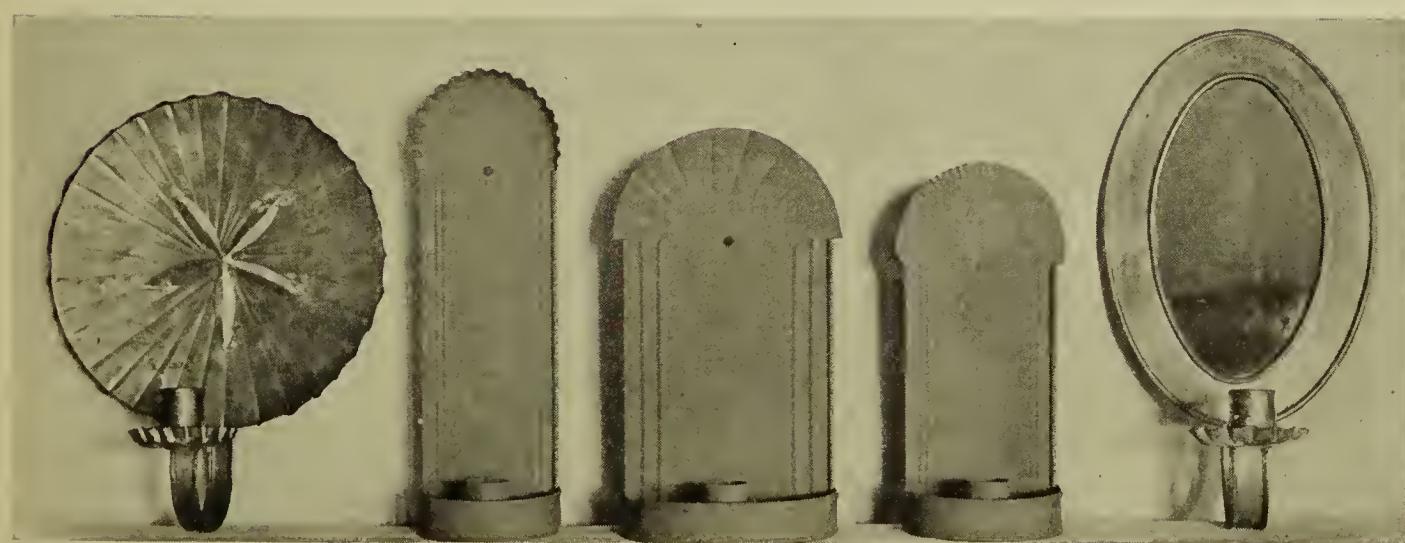
I-62



I-9



942 PINE DRESSER, 75 HIGH, 50 WIDE, 18½ DEEP



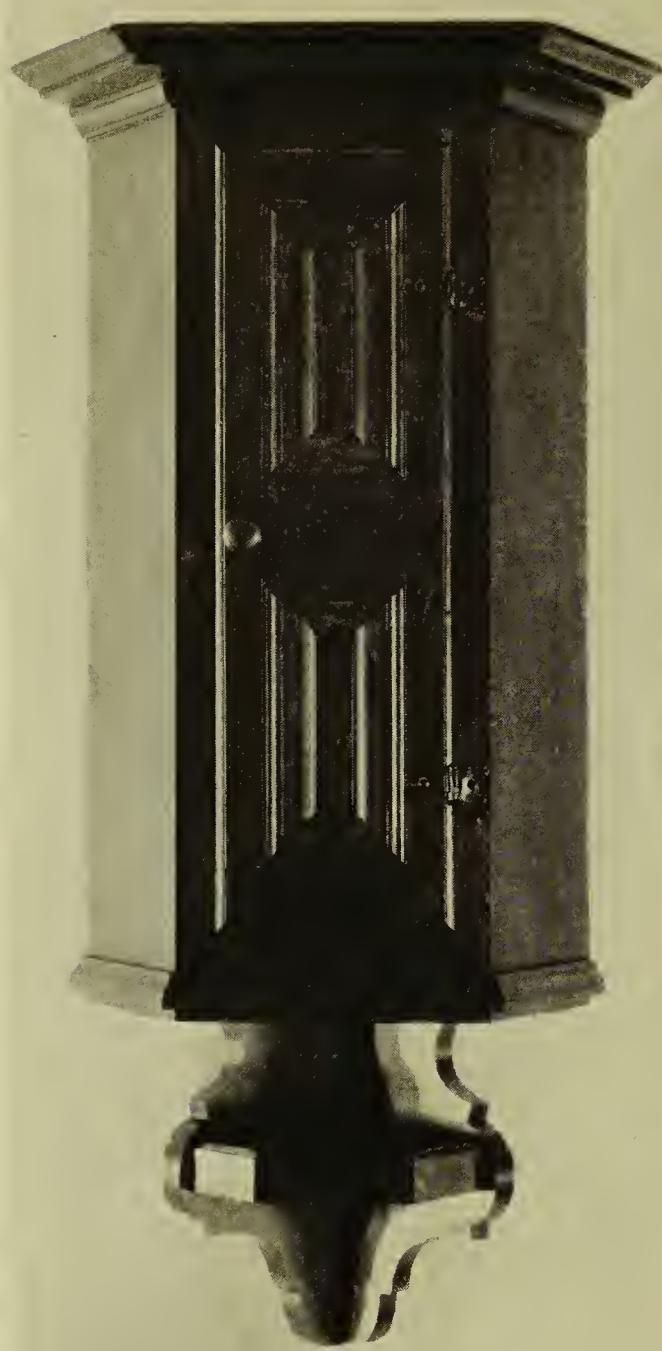
I-220

I-221

I-221A

I-221B

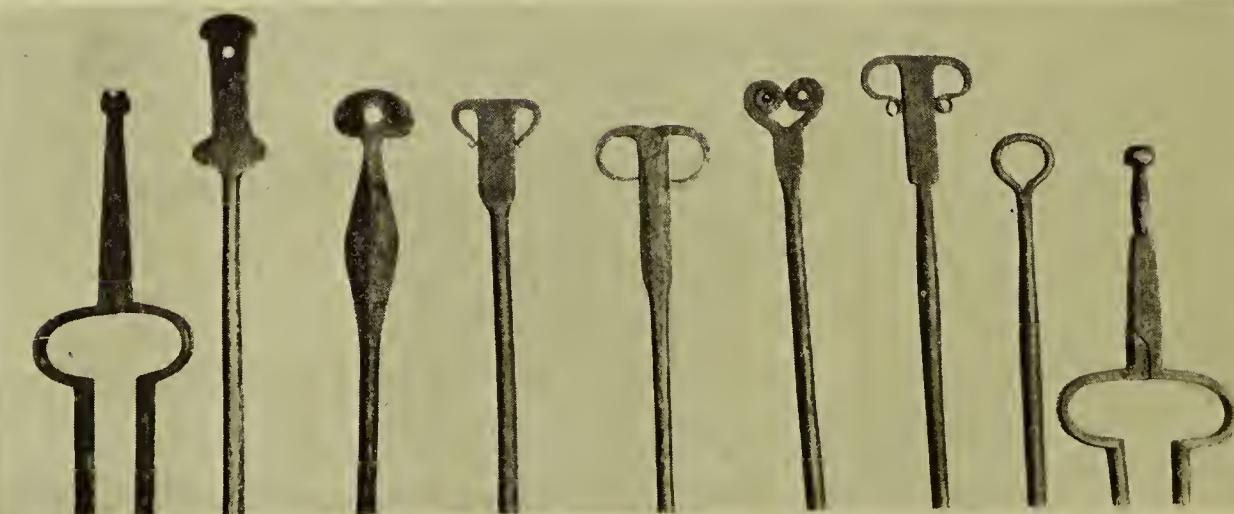
I-236



926 PINE, 39 HIGH



923 PINE, 73 HIGH, 37 WIDE



I-240

I-242

I-243

I-244

I-246

I-245

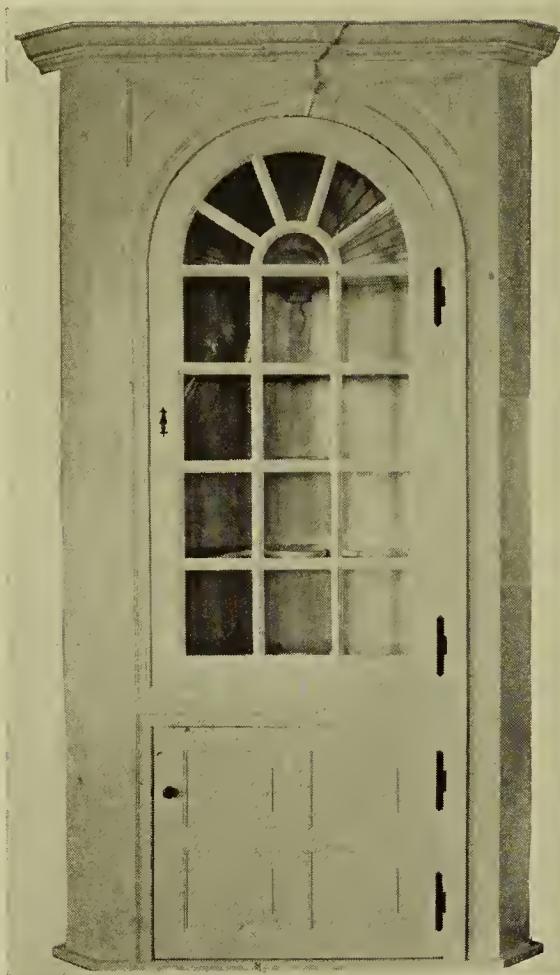
I-248

I-247

I-241



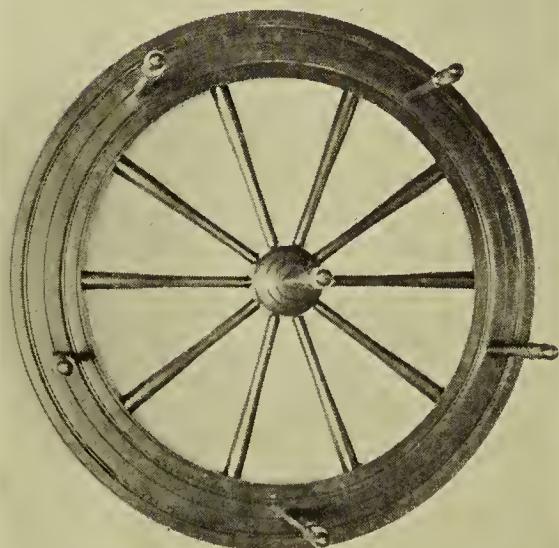
925 CARVED, PINE, 94 TO 99 HIGH, 48 WIDE
Adapted for side or corner



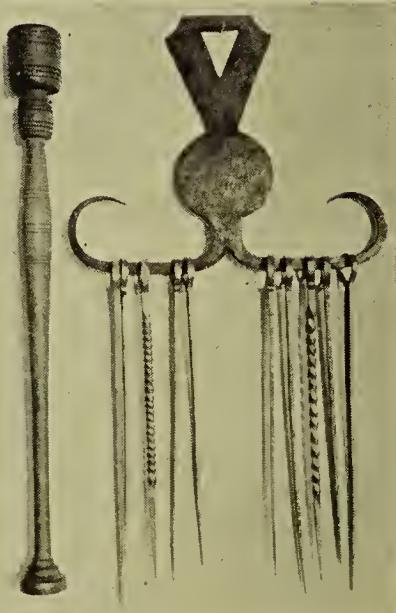
CUPBOARD OPPOSITE
DOOR MAY BE OMITTED



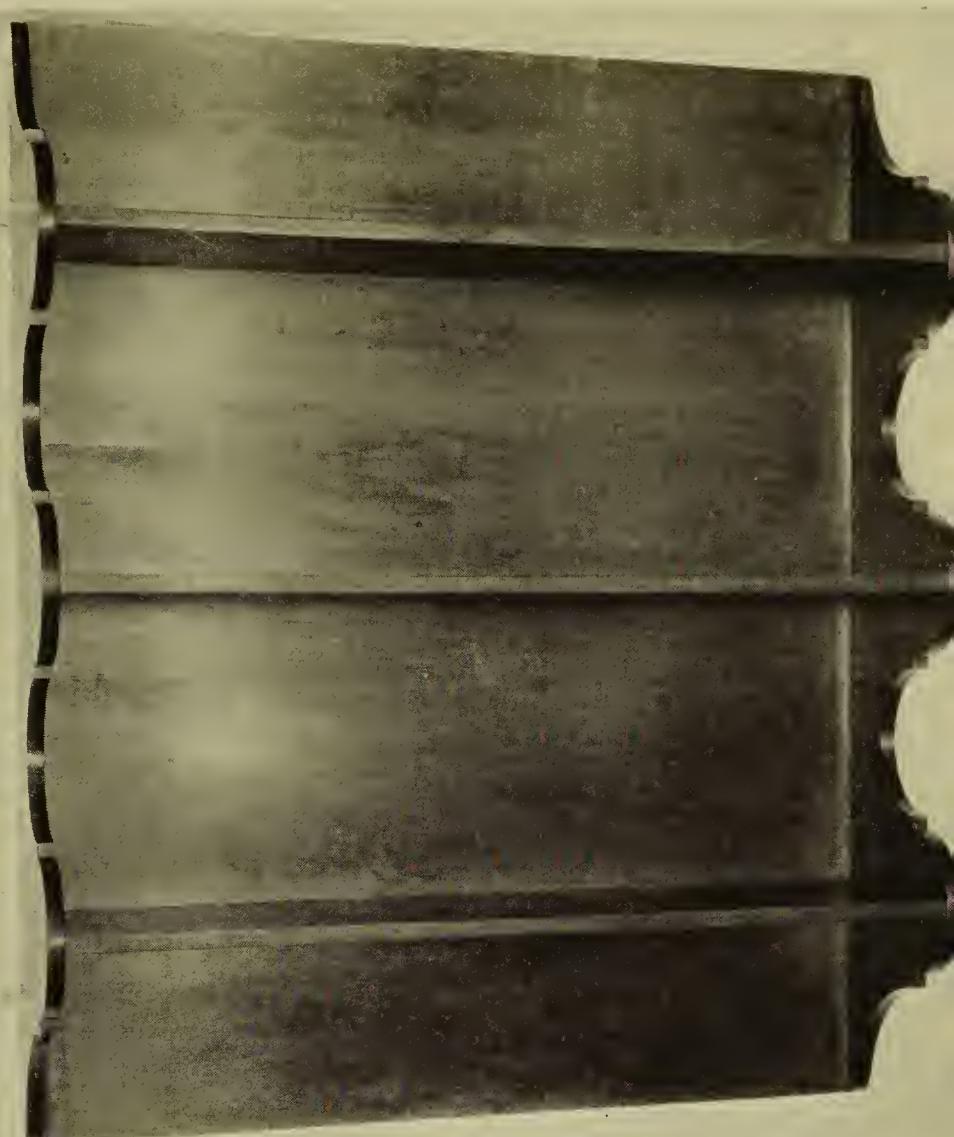
927 PINE, $72\frac{1}{2}$ x 37 x 18
928 SAME, $72\frac{1}{2}$ x 49 x 18



40 HAT RACK, DIAM. $20\frac{3}{4}$

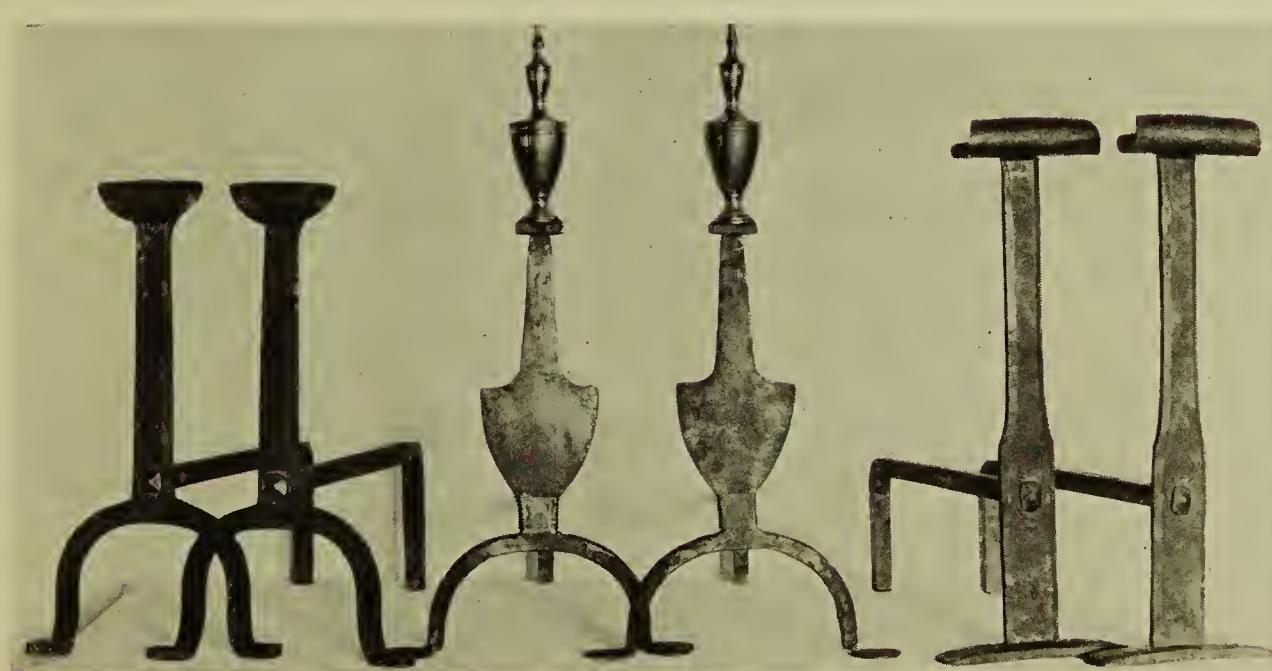


I-282 SKEWER HOLDER



906 PINE, 19 WIDE, 30 HIGH

907 PINE, 36 WIDE, 43 HIGH



I-2 5 5

I-2 5 7

I-2 5 6



929 PINE, ARCHED GLASS



I-2 3 5 A



I-2 3 6

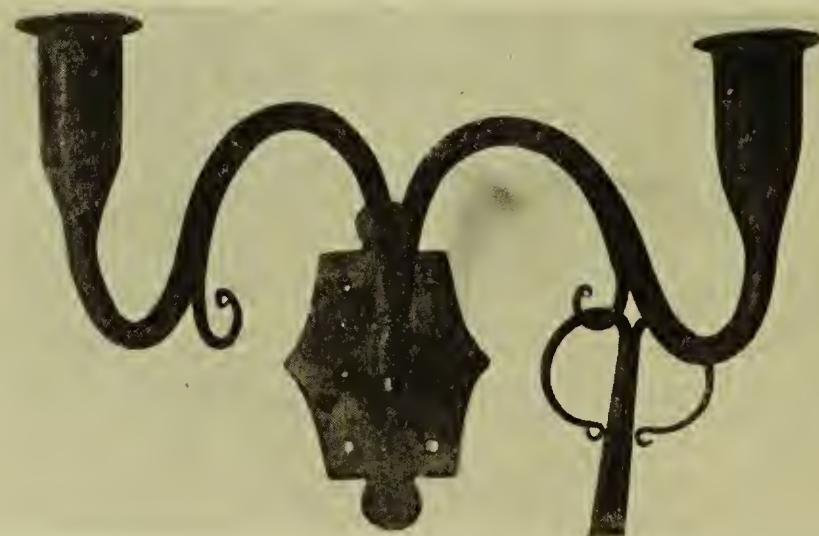


I-2 3 9 A

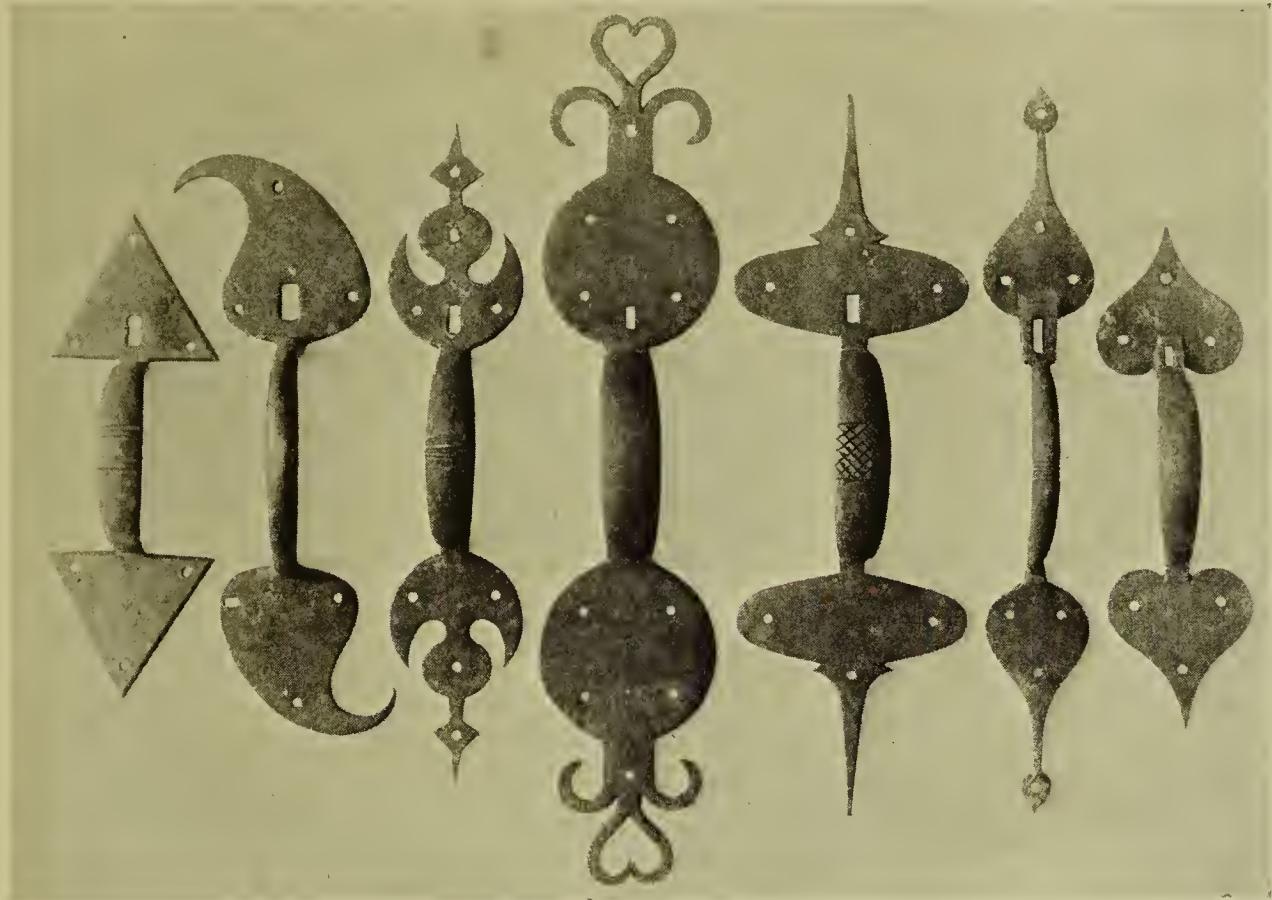


I-2 3 5

I - 2 3 7
I - 2 3 8



I LIGHT
2 LIGHT



I-1

I-2

I-3

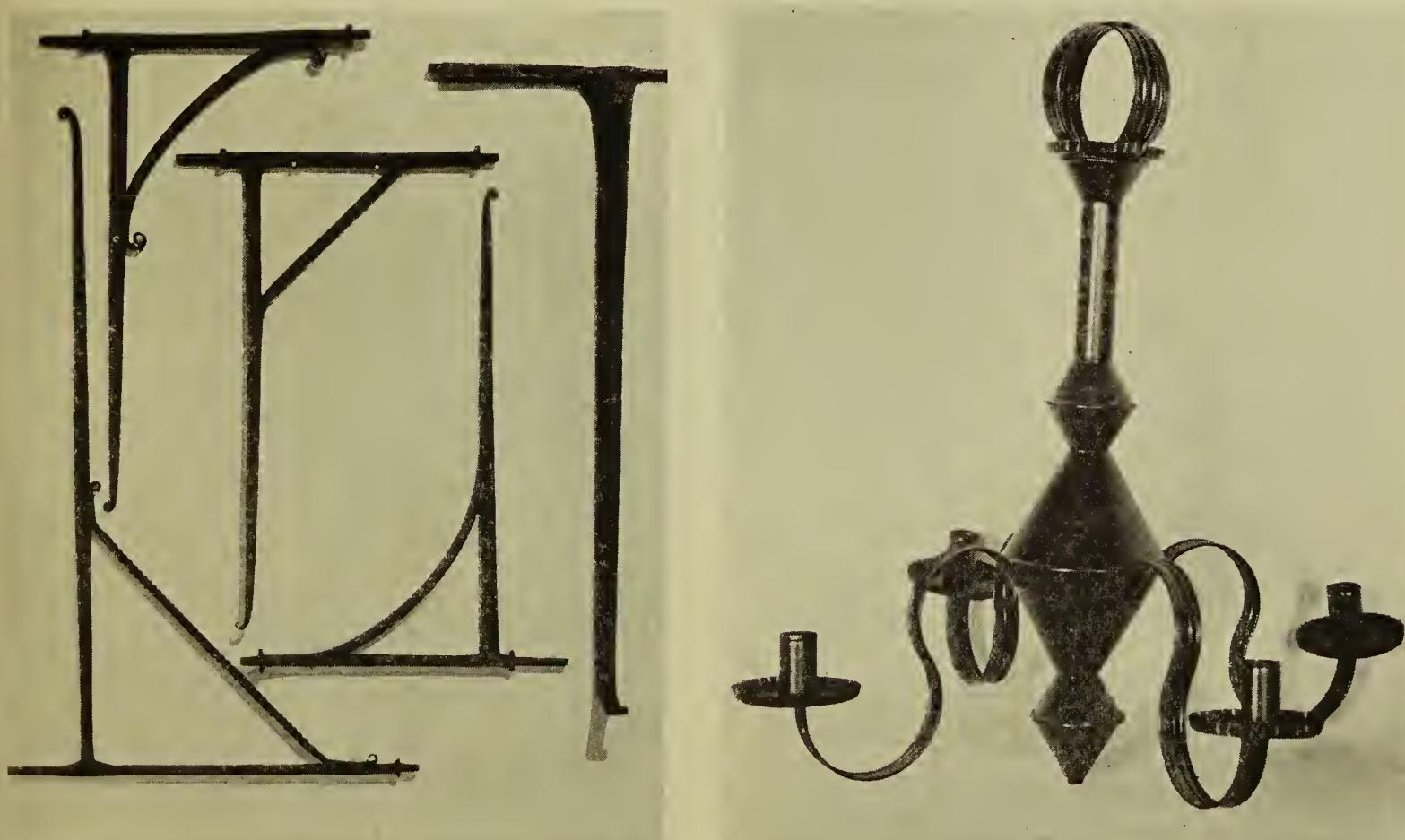
I-4

I-5

I-6

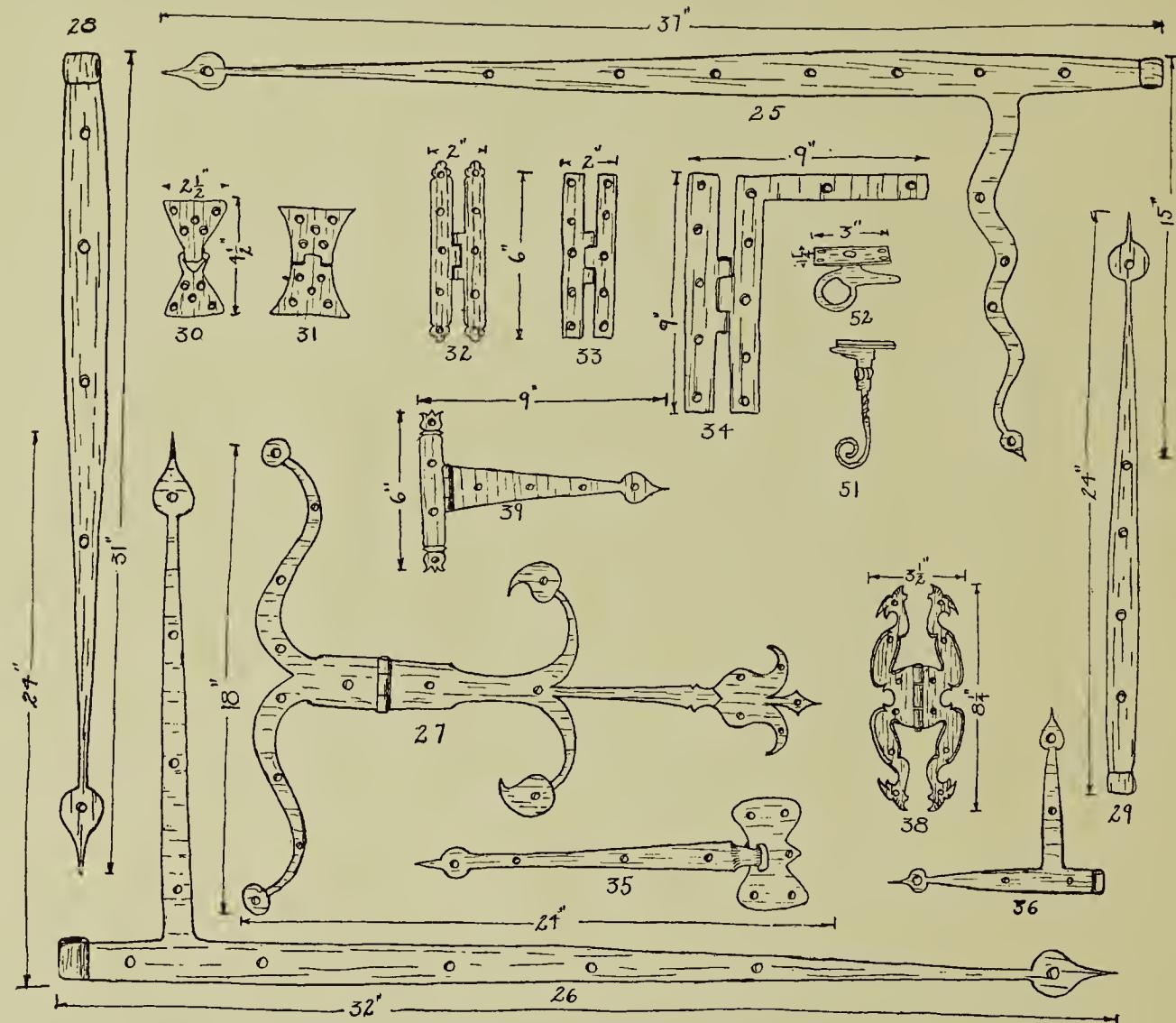
I-7

Plates only are shown. All latches supplied with five parts

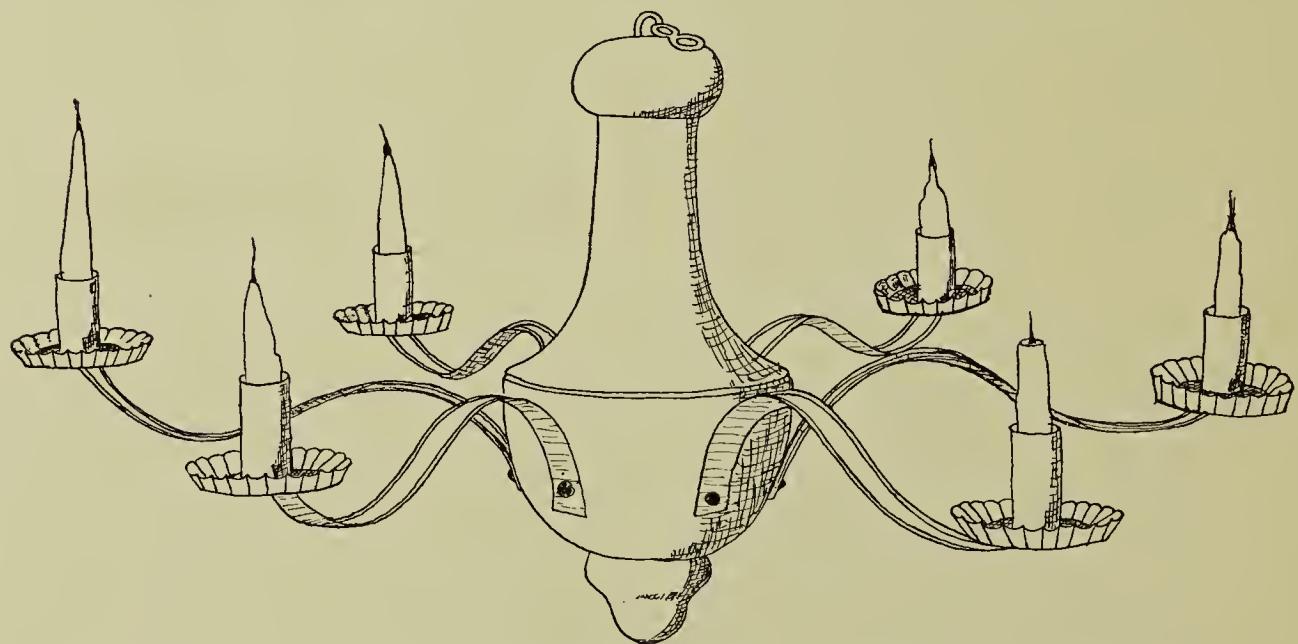


I-263, I-259, I-268, I-269, I-258

I-72 TIN CHANDELIER, SPREAD 23,
HEIGHT 24



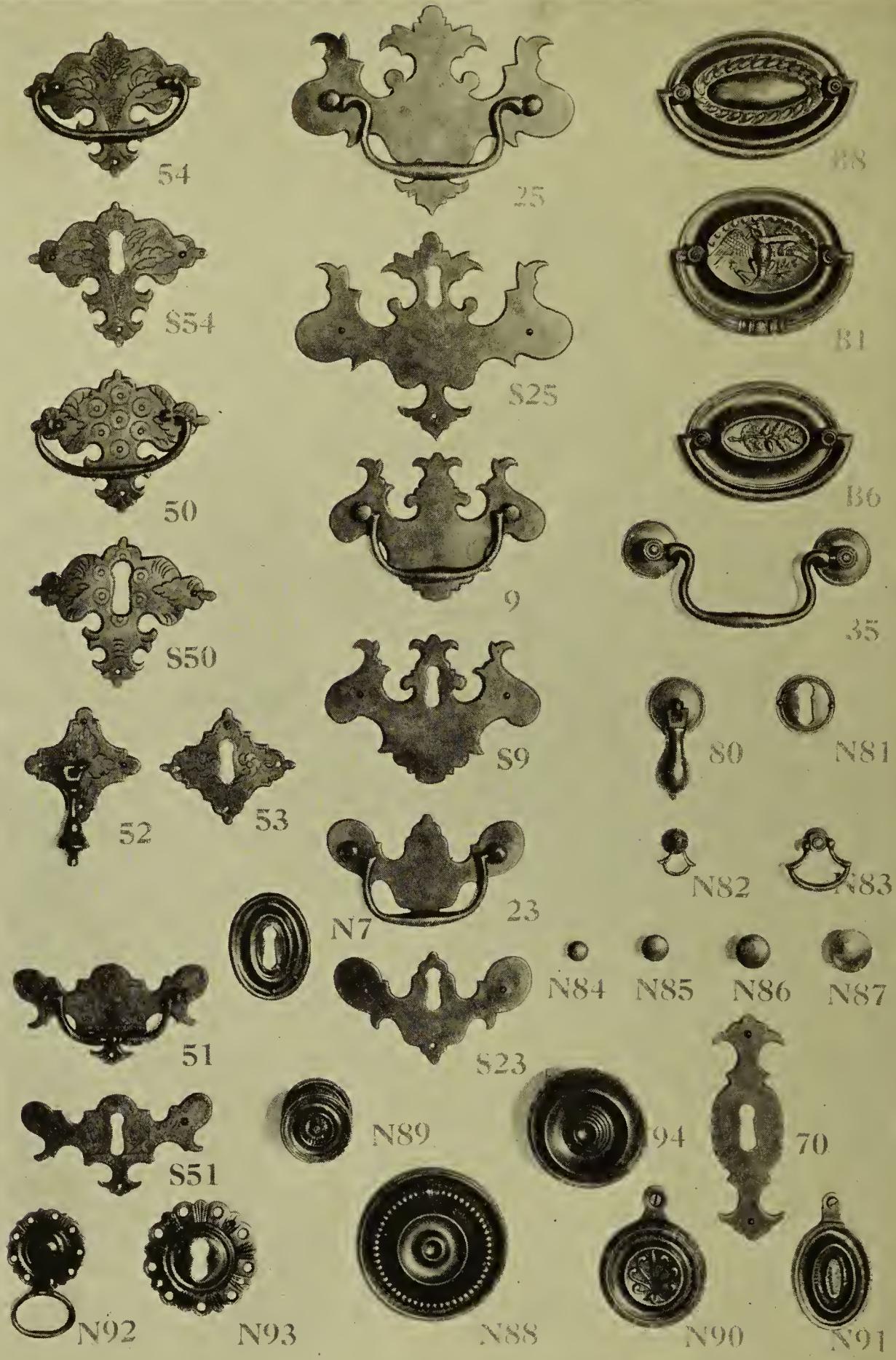
Most of the hinges are made in sizes to order as well as in sizes indicated



I-71 WOOD HUB CHANDELIER, 29 SPREAD, 11 HIGH
Fitted for electricity also. Attached to ceiling by chain any desired length.

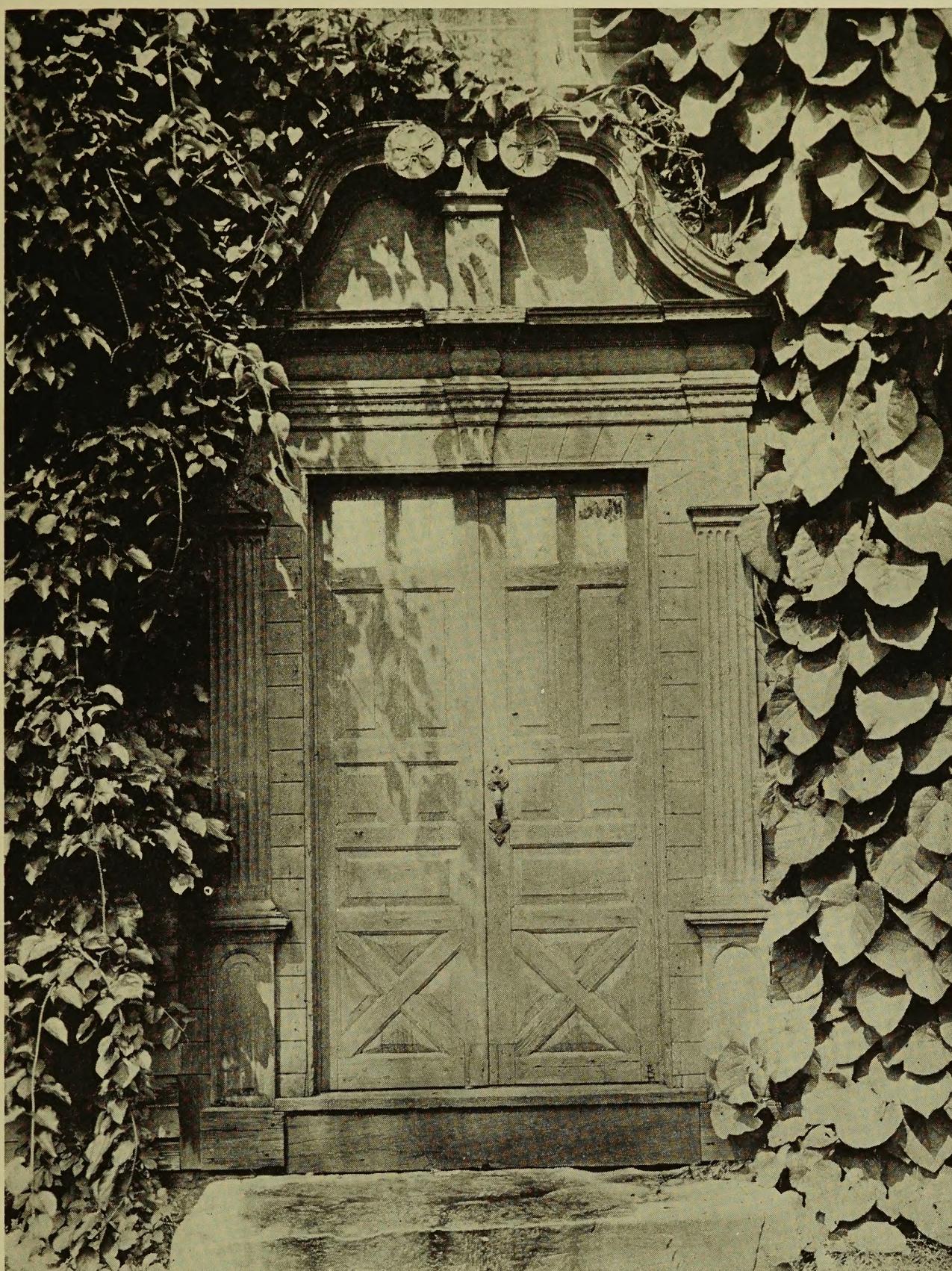


The articles above are in wrought iron. The sizes may be estimated from the long top bolt, its dimension being given. Besides the iron illustrated in this catalog I make a great variety of other articles and will make anything to order. In ordering iron please prefix a capital I as above to every number, to avoid confusion with the furniture. The latch bars are sent with latches in appropriate styles.



HANDMADE AND FILED BRASSES, CAREFULLY BEVELED EDGES
OTHER SIZES SUPPLIED

All my furniture is supplied with these.



998 CONNECTICUT DOOR AND DOORHEAD

997 SQUARE PANEL DOOR AND PINEAPPLE URN



MOUNTED OR PLAIN, GRAY (SEE BELOW)



THOUSANDS OF INTERIOR AND EXTERIOR, 8 x 10 OR 11 x 14

6824 HXX

7958

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